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Geo. H. Griffith
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Geo. R. Fabb.
J. W. Taylor
H. Elchess
W. E. Davis.
E. M. T. Buckner
Lain Majors
F. J. Conner
Amie E. Proctor
Rachel Gough
Rosa Thence
L. E. Springer
C. T. Maeder
W. G. O'Brien
P. M. Howard
Clara Bates





CHAPTER XXX

THE SEASON OF 1881-82

BEGINNING with this season a double company was maintained, in order that productions might be made in the theatre and on the road at the same time. William Redmund was the new leading man, having been engaged by Eugene Tompkins in London. He afterwards married Mrs. Thomas Barry, the leading lady, and they starred together for several years. The roster of the double company was as follows: William Redmund, L. M. McCormack, D. J. Maguinnis, John E. Ince, J. H. Fitzpatrick, George R. Parks, John T. Craven, S. E. Springer, H. E. Chase, E. Y. Backus, W. E.



William Redmund as Michael Strogoff



George R. Parks

THE BOSTON THEATRE

Davis, John P. Endres, E. H. Allen, Raymond Finley, W. R. Falls, E. P. Brown, Arthur Moulton, J. W. Taylor, Frank Burbeck, Maurice Barrymore, Frazer Coulter, George H. Griffiths, Mark Price, E. A. Eberle, Charles Kent, E. D. Tannhill, Howard Gould, Mrs. Barry, Rachel Noah, Annie Proctor, Victoria Cameron, Kate Meek, Clara Fisher Maeder, Edith Kingdon, Rosa France, Helen Leigh, and Emma Chase. Fred Stinson was the business manager of the traveling company and Quincy Kilby treasurer.



John T. Craven in "Kit"

The Rice - Goodwin Lyric Comedy Company opened the season on August 22, 1881, with five nights and two matinees of "Billee Taylor," the singers being Eugene Clarke, H. E. Dixey, Signor Brocolini, George Frothingham, A. W. F. McCollin, Rose Temple, Irene Perry, Emma Burgess, and Rose Dana.

M. B. Leavitt's Gigantean Minstrels played on Saturday evening, August 27, and all of the ensuing week, the company including the old-time minstrels Dan Emmett, Sam Sanford, Archie Hughes, and Dave Reed; other members being Val Vose, Sanford and Wilson, Wood, Beasley, and the Weston Brothers, Lew Benedict, Wood and West, and Charles V. Seamon and the Girard Brothers.

F. S. Chanfrau followed on September 5 with two weeks of "Kit," Mrs. Chanfrau appearing at the Saturday matinees in "East Lynne."

Annie Pixley was seen for a fortnight beginning September







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James A. Garfield

THE SEASON OF 1881-82



The Boston Theatre draped in memory of President Garfield,
September 20, 1881

19 in "M'liss." On account of the death of President Garfield, the theatre was closed on the evenings of September 20 and 21, and again on the 26th, the day of his funeral.

The first great production of the season was Jules Verne's spectacular drama, "Michael Strogoff," which was given an

THE BOSTON THEATRE

elaborate presentation on Wednesday evening, October 5, the house having been closed on Monday and Tuesday for rehearsals. Money was freely spent upon the production and a large ballet was engaged, trained by Bibeyran Mamert and headed by Amalia Lepri. Costumes, armors, and weapons were again imported from Europe, a large number of horses were used in the military scenes, and much lavish and beautiful scenery was constructed. "Michael Strogoff" was a great success and ran eleven weeks. The cast was:

Michael Strogoff	William Redmund.
Ivan Ogareff	L. M. McCormack.
O'Brien, <i>Herald</i> Correspondent	D. J. Maguinnis.
Jolivet, of the <i>Figaro</i>	John E. Ince.
Governor of Moscow	J. H. Fitzpatrick.
The Emir Feofar	George R. Parks.
Grand Duke	S. E. Springer.
Innkeeper	John T. Craven.
Tartar Officer	H. E. Chase.
General Kiezoff	E. Y. Backus.
Chief of Police	W. E. Davis.
Telegraph Operator	John T. Craven.
Tartar Sergeant	J. P. Endres, Jr.
Aide-de-Camp to the Governor of Moscow	E. H. Allen.
Aide-de-Camp to Grand Duke	R. S. Finley.
Peter, Inn Servant	F. R. Waters.
Grand Priest	H. A. Hartshorn.
General Warrenzoff	W. D. Graham.
First Traveler	W. D. Evans.
Second Traveler	F. B. Whall.
First Fugitive	J. J. Williams.
Second Fugitive	W. R. Falls.
Boatman	J. C. Talbot
Marfa Strogoff	Mrs. Thomas Barry.
Nadia	Rachel Noah.
Sangarre	Annie E. Proctor.



A mon bon Directeur, et Ami
M^r. Eugene Compkins, Hamer & Hiley
Boston

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22nd 1890.



THE SEASON OF 1881-82

Camilla Urso, Teresa Carreno and the Meigs sisters were heard in concert on Sunday evening, October 23 and 30.

Her Majesty's Opera Company opened a two weeks' season on December 26, the artists including Minnie Hauk, Emma



Nellie Poole
Jennie Prescott

Ida Francis
Evaline Stetson

Ballet Group, from "Michael Strogoff"

THE BOSTON THEATRE



John E. Ince in "Michael Strogoff"

Juch, Paolina Rossini, Marie Vaehot, Valerga, Dotti, Campanini, Galassi, Prevost, Del Puente, and Novara. Malvina Cavallazzi was the première danseuse.

At the Elks' Benefit on January 5, 1882, Thomas W. Keene, Mr. and Mrs. George S. Knight, Walter Emerson, Cool Burgess, Maffitt and Bartholomew, and others appeared.

John McCullough, supported by Edmund Collier, Kate Forsyth, and his own com-

pany, began on January 9 a two weeks' engagement in "Virginius," "The Gladiator," "Othello," "Brutus," "King Lear," and "Ingomar."

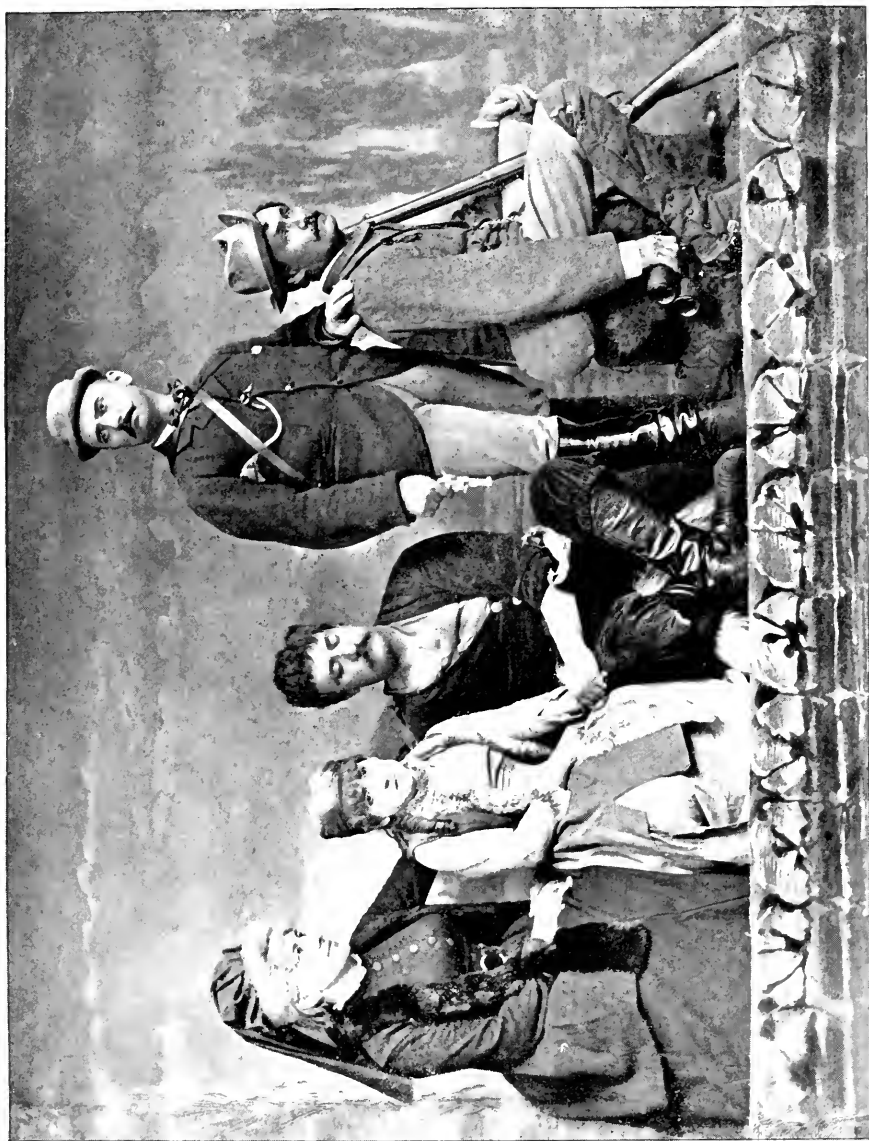
Denman Thompson followed on January 23 with three weeks of "Joshua Whitcomb."

Sam Hague's Operatic Minstrels gave a concert on the evening of February 12.

Mary Anderson, supported by her own company, including William Harris, J. B. Studley, and Robert



Camilla Urso



Mrs. Barry

Rachel Noah

William Redmund

John E. Ince

D. J. Maginnis

The Raft Scene in "Michael Strogoff"

THE BOSTON THEATRE

Downing, came on February 13 for two weeks, being seen in "Ingomar," "Love," "The Daughter of Roland," "Evadne,"

"Pygmalion and Galatea," and "Romeo and Juliet." On the evening of February 25 she appeared in the latter play, with Joseph Haworth as Romeo.



Rosa France in
"The World"

The Ideal Opera Company played a three weeks' engagement, commencing February 27, presenting "The Bells of Corneville," "The Mascot," "The Bohemian Girl," "The Musketeers," "The Pirates of Penzance," "Fatinitza," "Olivette," "Pinafore," and "The Czar and Carpenter."

"The World," a melodrama by Paul Meritt, Henry Pettitt, and Augustus Harris, which had had a long and successful run at the Drury Lane Theatre, London, was given an elaborate production on March 21, 1882, and ran eleven weeks to some of the most profitable business the theatre has ever known. Appended is the cast:

Sir Clement Huntingford
Harry Huntingford
Mo Jewell
Martin Bashford
Blackstone
Lumley
Owen
Ned
Dr. Wyndham
Dr. Hawkes

William Redmund.
George R. Parks.
D. J. Maguinnis.
Mark M. Price.
D. J. Sullivan.
E. A. Eberle.
Charles Kent.
Rosa France.
J. P. Endres, Jr.
E. H. Allen.





The Blinding Scene in "Michael Strogoff"

THE BOSTON THEATRE

Locksley	F. R. Waters.
Rushton	W. Graham.
Lawrence	J. J. Williams.
Captain Pearson	J. G. Holland.
Marshall	W. D. Evans.
Joe	J. C. Talbot (Lawrence McCarty.)
Commissioner in Lunacy	Howard Gould.
Detective	H. R. Whall.
Mabel Huntingford	Mrs. Thomas Barry.
Mary Blythe	Annie E. Proctor.

Howard Gould, who played the small part of the Commissioner in Lunacy, remained in the company only a few months. After leaving here he rose rapidly to the position of leading man and was starred by Daniel Frohman in "The Prisoner of Zenda," "Rupert of Hentzau," and "The Colonial Girl."



Howard Gould

While "The World" was being presented in the theatre, another company was playing it on tour through New England to extremely gratifying receipts.

Hague's Minstrels were heard again on Sunday, April 23.

Colonel Ingersoll lectured on Sunday evening, April 30, on "Talmagian Theology."

On the afternoon of May 24 a testimonial benefit was given to Eugene Tompkins, John McCullough playing a scene from "Virginius," the stock company giving a scene from "The Lady of Lyons," George Riddle a scene from "Ædipus Tyrannus," in the original Greek, and John T. Raymond playing in the farce, "Slasher and





THE SEASON OF 1881-82

Crasher." In the latter piece D. J. Maguinnis was also billed to appear, but when rehearsal time came it was discovered that Raymond and Maguinnis had both studied the same part. John T. Craven was hurriedly enlisted for the part of Crasher, while Mr. Maguinnis sang "The Christening" for his share of the entertainment.

H. A. McGlenen had a benefit on May 31, when John McCullough and Mary Anderson were seen together in "Ingomar."

C. H. Smith's Double "Uncle Tom's Cabin" Company, with two Topsys, two Marksies, and an unusual number of bloodhounds and donkeys, began a two weeks' run on June 5, closing the season on June 17.

A short summer season of Braham and Scanlon's Miniature Opera Company, in "Patience," was given from July 8 to 20 inclusive. The membership included Ida Mülle, Arthur Dunn, Jennie Dunn, Marguerite Fish, and Augustus Heckler, Jr.



President Chester A. Arthur

CHAPTER XXXI

THE SEASON OF 1882-83

THE company for the season of 1882-83 consisted of William Redmund, Charles H. Vandenhoff, Frazer Coulter, D. J. Maguinnis, E. A. Eberle, Charles Kent, John T. Craven, Walter Edwards, H. N. Wilson, W. A. Paul, Frank Oakes Rose, S. E. Springer, H. E. Chase, E. Y. Backus, Thomas H. McGrath, Phineas Leach, Stuart Clarke, J. P. Endres, Jr., Howard Gould, W. E. Davis, W. R. Falls, D. J. Sullivan,





To Quin

From John.

THE SEASON OF 1882-83

J. J. Williams, J. W. Taylor, R. G. Wilson, J. W. Lanergan, Master Tommy Russell, Mrs. Barry, Rachel Noah, Louise Muldener, Edith Kingdon, Grace Thorne, Rosa France, Mrs. E. A. Eberle, Lizzie Anderson, Mrs. T. M. Hunter, Ella Mayer, and Eleanor Merron. Fred Stinson retired from and Frank Carlos Griffith was added to the staff of the traveling company.



James E. Murdoch

The season opened with Henry Pettitt and George Conquest's drama, "A Free Pardon," which had been acted in England under the name of "Queen's Evidence." This was produced on August 14 and ran three weeks. The cast was as follows:

Gilbert Medland and Philip Stanfield

Matthew Thornton

Isaacs and Jonas Levant

Sir Frederic Sydney

Walter Wynford

Joe

Arthur

Peter

Kate Medland

Ada Somers and Miss Sydney

Laura Sydney

William Redmund.

Frazer Coulter.

D. J. Maguinnis.

E. A. Eberle.

Frank Oakes Rose.

John T. Craven.

Master Tommy Russell.

Howard Gould.

Mrs. Thomas Barry.

Rachel Noah.

Grace Thorne.

F. S. Chanfrau came on September 4 for his customary fortnight of "Kit."

Henry Pettitt and Augustus Harris's melodrama, "Youth," another Drury Lane success, was produced on September 19 and ran ten weeks. This was a military play which enlisted

THE BOSTON THEATRE



S. E. Springer in
"Youth"

the services of a large number of supernumeraries in the embarkation and battle scenes. A Gatling gun was used on the stage for the first time in this country and a tally-ho coach drawn by four horses was driven upon the stage and circled about, an evolution impossible on any other stage in the city. Particular attention was paid to correctness and design in the military uniforms, and the white helmets, since so common in our own army uni-



Grace Thorne in
"Youth"

forms, were seen here for the first time. The cast of "Youth" was :

Reverend Joseph Darlington
Frank Darlington
Colonel Dalton
Major Randal Reckly
Captain Lord Loverton
Captain the Honorable Arthur Lavender
Willie Spratley
Larry O'Pheysey
Tom Gardham
Slaughterford
Deputy Governor of the Prison
Swinton
Fowler

E. A. Eberle.
William Redmund.
S. E. Springer.
Frazer Coulter.
E. Y. Backus.
H. E. Chase.
Grace Thorne.
D. J. Maguinnis.
Charles Kent.
D. J. Sullivan.
Thomas H. McGrath.
H. Hartford.
Frederick Lander.





With my best
Wishes Maggie's son.
One of the Big 4



Very Truly
Wm E. Chandler

April 1882



A. H. Allen.

THE SEASON OF 1882-83

Detective
Afghan Chief
Mrs. Walsingham
Mrs. Darlington
Eve de Malvoisie
Amy Athol
Kitty Athol
Alice Wenlock
Bessie

Charles Witherell.
J. W. Taylor.
Mrs. Thomas Barry.
Mrs. E. A. Eberle.
Louise Muldener.
Margaret Johnson.
Fannie B. Merrill.
Annie E. Proctor.
Ella Mayer.

On Sunday evenings during the run of "Youth" concerts were given by Clara Louise Kellogg and by Gilmore's Band, and James E. Murdoch was heard in readings.

On the evening of October 16, 1882, President Chester A. Arthur, accompanied by Secretaries Lincoln and Chandler, Private Secretary Phillips, Assistant Postmaster-General Hatton, and Mayor Samuel A. Green, attended the performance of "Youth." The party left the theatre by way of the stage-door and were given a military salute by the soldiers in the play.



Primrose and West

Bartley Campbell's drama "The White Slave," was next given by the stock company for four weeks beginning November 27, with this cast :

THE BOSTON THEATRE

Clay Britton	William Redmund.
William Lacy	Frazer Coulter.
Patrick Henry Stitch	D. J. Maguinnis.
Judge Hardin	J. W. Lanergan.
Job	E. A. Eberle.
Clem	S. E. Springer.
Jack Hazelton	H. E. Chase.
Natchez Jim	H. E. Chase.
Captain Stryker	D. J. Sullivan.
Bancroft	Phineas Leach.
Little Jim	Little Lulu.
Count Strain	Stuart Clarke.
Jamison	Frederick Lander.
Barkeeper	R. S. Finley.
First Passenger	Charles Witherell.
Lisa, the White Slave	Louise Muldener.
Nance	Mrs. Thomas Barry.
Daphne	Ellen Cummens.
Mrs. Lee	Mrs. E. A. Eberle.
Lettie Lee	Grace Thorne.
Aunt Martha	Ella Mayer.

“The World” was revived on December 25 for a three weeks’ run.

Celia Logan lectured on “Actresses” on Sunday evening, December 10 and Harry W. French spoke on “The Land of the Midnight Sun” on January 7.

John McCullough, supported by his own company, played the weeks of January 15, 22, and 29, 1883, in his repertory of tragic rôles.

Gounod’s Sacred Trilogy, “The Redemption,” was heard for the first time in Boston on Sunday, January 21, 1883, the presentation being by local musicians.







THE SEASON OF 1882-83

Thatcher, Primrose and West's Minstrels were heard for six days commencing February 5, the company including George Thatcher, Primrose and West, Hughey Dougherty, Billy Rice, the three Rankins, Frank McNish, Burt Sheppard, Frank Howard, George Turner, Charles Queen, and Howe and Bell.

Mary Anderson opened on February 12 a two weeks' engagement, supported by her own company, no new plays being presented.



Albani



Ravelli

George Riddle played Romeo with her on February 24.

Mapleson began a two weeks' season of Italian opera on February 26, his chief singers being Adelina Patti, Albani, Fursch-Madi, Scalchi, Nicolini, Ravelli, Mierzwinski, Galassi, and Frapolli. They sang "L'Africaine," "La Sonnamb-

THE BOSTON THEATRE

bula," "Linda di Chamouni," "William Tell," "Il Trovatore," "La Traviata," "Faust," "Lohengrin," "The Flying Dutchman," "Semiramide," and "Martha."

Leopold Damrosch and his New York Orchestra gave a concert on Sunday, March 11, assisted by Isidora Martinez and Teresa Carreno.



Leopold Damrosch

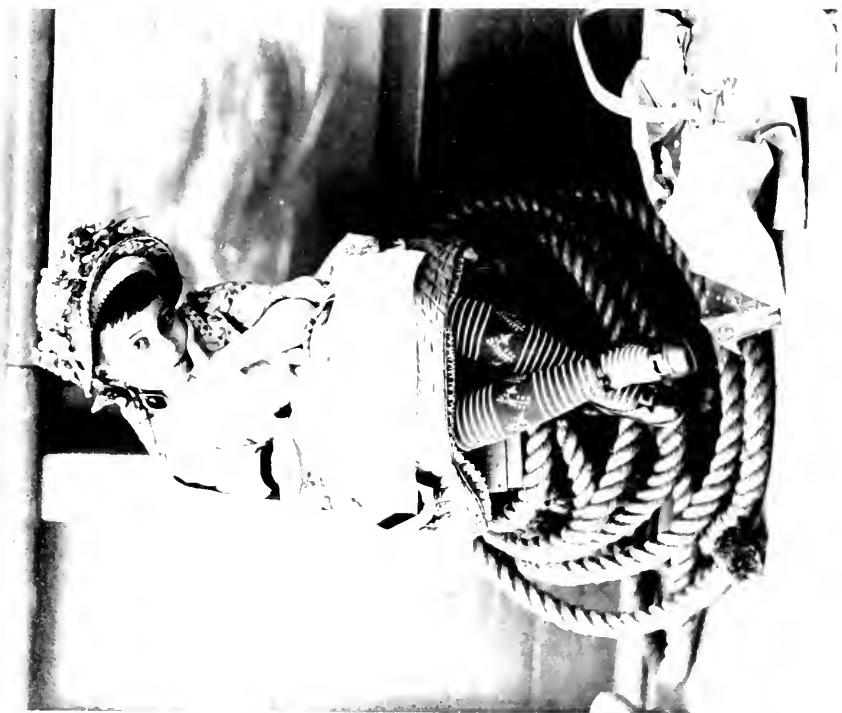
Barlow, Wilson and Company's Minstrels were seen the week of March 12, the company comprising Milt G. Barlow, George Wilson, Luke Schoolcraft, George H. Coes, Happy Cal Wagner, Barney Fagan, the Clipper Quartette, the Four Aces, Wood and West, Eddie Fox, and others.

"Fifty Thousand Pounds, a Story of Pluck," another Drury Lane melodrama by Pettitt and Harris, was given a costly production on March 20, but did not attract the public and was withdrawn after five weeks. The cast was as follows:

Jack Springfield
Stephen Clinton
George Maitland
Bevis Marks
John Templeton
Peter Keene
William Martin
Matthew Locke
George Tullock
Jem Grimes
Robert Arnold
Tom Bones

William Redmund.
Frazer Coulter.
Charles Kent.
E. A. Eberle.
S. E. Springer.
D. J. Maguinmis.
E. Y. Backus.
H. E. Chase.
J. W. Taylor.
D. J. Sullivan.
Charles Witherell.
R. S. Finley.





THE SEASON OF 1882-83

Jerry Griunstone
Florence Templeton
Ellen Maitland
Mary Keene
Polly Burt
Dorothy Butler
Nellie

E. P. Brown.
Louise Muldener.
Edith Kingdon.
Grace Thorne.
Rachel Noah.
Rosa France.
Little Lulu.

Reverend E. E. Hale preached in the theatre on Sunday evening, February 11, Robert Collyer, February 25, Warren H. Cudworth, March 18, Brooke Herford on March 25, M. J. Savage on April 1, and Mrs. Mary A. Livermore on April 8, 1883.

At the Actors' Fund Benefit on the afternoon of April 12, the volunteers were Leavitt's Gigantean Minstrels, Mr. and Mrs. W. J. Florence, Corinne, Walter Emerson, the Boston Theatre Company, the Temple Quartette, Aldrich and Parsloe, the Olympia Quartette, Purdy the Skater, the Big Four, and the "Iolanthe" Company.



Mary A. Livermore

"Love and Money," a drama by Charles Reade and Henry Pettitt, was given its first American representation on April 23 and ran two weeks, with this cast:

William Hope
Leonard Monkton
Robert Bartley
Colonel Clifford
Walter Clifford
Henry Fitzroy
Bob Burnley

William Redmund.
Frazer Coulter.
E. A. Eberle.
S. E. Springer.
H. E. Chase.
John T. Craven.
Charles Kent.

THE BOSTON THEATRE

Jem Seaton
John Powers
Mary Bartley
Julia Clifford
Lucy Monkton
Nurse Parker

E. P. Brown.
D. J. Sullivan.
Edith Kingdon.
Grace Thorne.
Rachel Noah.
Maggie Johnson.

Napier Lothian had a benefit on the afternoon of May 2 when Lotta appeared as Musette to his Billy Bokus.

J. C. Duff's Standard Opera Company sang "Heart and Hand" for two weeks commencing May 7, the principal artists

being J. H. Ryley, George Sweet, Wallace McCreery, H. W. Montgomery, Marie Conron, Hatty Richardson, and Rosa Cooke.



Edith Kingdon in 1882

Carl Herrmann's Original Thalia Comic Opera Company, under the directorship of Heinrich Conried, sang Ludwig Englander's opera "The Prince Consort" in German for the week of May 21.

J. H. Haverly's Mastodon Minstrels appeared the week of May 28, the entertainers being Billy Emerson, Pete Mack, Johnson and Powers, E. M. Hall, E. M. Kayne, Callan, Haley and Callan, the Girard Brothers, Billy Richardson, the Gorman Brothers, and others.

The theatre was rented to T. Slater Smith for four weeks from June 11, it having been closed for one week.



THE SEASON OF 1882-83



Madame Fursch-Madi



Corinne in 1882

Harry Meredith filled the entire time with his own drama, "Ranch 10," at reduced prices, the season finally closing on Saturday, July 7.

The Continental Guards of New Orleans gave military tableaux on Saturday afternoon and evening, June 16, 1883. The performances were under the auspices of the National Lancers of Boston.



John T. Craven and Grace Thorne
in "Love and Money"



D. J. Maguinnis in
"£50,000"

CHAPTER XXXII

THE SEASON OF 1883-84

THE company for the season of 1883-84 included: William Redmund, Frazer Coulter, Walter Reynolds, Hamilton Harris, Frank M. Norcross, E. A. Eberle, Charles Kent, John T. Craven, Edwin Milliken, S. E. Springer, H. E. Chase, E. Y. Backus, Frank Lamb, Phineas Leach, Stuart Clarke, W. E. Davis, W. R. Falls, J. J. Williams, J. W. Taylor, E. P. Brown, Will S. Ingersoll, R. C. Hudson, J. A. Hendrie, C. H. Currier, R. S. Finley, Mrs. Barry, Rachel Noah, Edith Kingdon, Grace

Thorne, Katie Wilson, May Newman, Rosa France, and Lillian Calef. The business and stage staffs were not changed.

Edith Kingdon, who was a member of this company for three seasons, went in the autumn of 1884 to Daly's Theatre in New York, where she remained until her marriage to George Gould, the railroad magnate.

Grace Thorne, who was the daughter of Charles R. Thorne, Jr., the former leading man of the theatre, was married later to Frazer Coulter, who became the leading man in 1884-85.

Edwin Milliken, who had been a fa-



Frazer Coulter

THE
TAMMANTAWAG IN NATALIA
BONCONGLOTTA
SOUTH AFRICA

in the hands
of the
Artists

Carroll

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The Permanent Process—
Artistic Photography—
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To Mr. Tully
With kind regards
from Eva Clayton

Chicago March 14th 1895

We are not talking
Tariation this season

THE SEASON OF 1883-84

vorite Boston amateur before going on the stage in 1876, was with the company but a few weeks when he was taken ill of typhoid fever, from which he died in Chicago early in March, 1884.

May Newman afterward starred in "The White Slave" and other melodramas, but retired on her marriage to her manager, Mr. Harry Kennedy.

Thatcher, Primrose and West's Minstrels opened the season with the week of August 27, 1883.

F. S. Chanfrau's ever-welcome fortnight of "Kit" began on September 3.

The great event of the season was the production of the spectacular drama, "Jalma," which was written for the theatre by Charles Gayler, the veteran playwright. This was financially the most successful spectacle ever presented in the Boston Theatre and ran twelve weeks to very large receipts. The play in itself was not of much consequence, except as a vehicle for gorgeous display, though its title was an excellent one for advertising, being short, catchy, and easy to pronounce. Bibey-ran Mamert was engaged to produce the ballet, whose members were imported from abroad as usual. Rosina Viale and Lucia Cormani were the premières danseuses, and a particularly attractive quartette of secondas consisted of Pattie, Marie, Page, and Clifton. The greatest feature of all was "The March of the Silver Army," in which were shown more than one hundred girls, clad in costly armors, who marched down



Rachel Noah

THE BOSTON THEATRE

a lofty staircase studded with enormous jewels, within a palace whose walls were similarly emblazoned. The entire scene was bathed in a glow from myriad calcium lights and surpassed anything heretofore seen on this side of the Atlantic. The original date of production was Wednesday, September 19, 1883, and the cast was as follows :

Jalma	William Redmund.
Albrazon	Frazer Coulter.
Tric-Trac	Frank E. Lamb.
Prince Rajahmah	E. Y. Backus.
Prince Beulah	C. H. Currier.
Ahib	R. S. Finley.
Droga	D. J. Sullivan.
Phibo	S. E. Springer.
Tarciosa	Mrs. Thomas Barry.
Princess Meta	Edith Kingdon.
Prismina	Grace Thorne.
Fiametta	Katie Wilson.
Falahdeen	Rosa France.

“Jalma” was taken on tour and met with great success in Philadelphia, Baltimore, Chicago, and elsewhere. It was never played in New York, and strange as it may seem, despite its great achievements as a money-maker, it has never been revived since that season.

On Friday afternoon, November 30, 1883, a testimonial was given to Joseph Proctor in honor of the fiftieth anniversary of his first appearance on the stage. In a scene from “Damon and Pythias” Mr. Proctor was seen as Damon, the part which he had played at his début in the Warren Theatre in Boston on November 29, 1833, William Redmund being the Pythias on this occasion. Lawrence Barrett and Wyzeman Marshall



Katie Wilson
Frazer Coulter
Miss Powers
Lucia Cormani

Edith Kingdon
William Redmund
S. E. Springer
Rosina Viale

Mrs. Barry
Frank Lamb
Grace Thorne
Rosa France

THE BOSTON THEATRE



Ellen Terry

played the quarrel scene of Cassius and Brutus from "Julius Caesar" and volunteers were seen from the other theatres in the city.



Henry Irving

Henry Irving, Ellen Terry, and the Lyceum Theatre Company of London made their first Boston appearances during the weeks of December 10 and 17, 1883. The opening bill was "Louis XI," in which Miss Terry did not appear, she being reserved for the presentation of "The





THE SEASON OF 1883-84

Merchant of Venice," on Wednesday, December 12. This play continued the remainder of the week until Saturday night, when "The Captain of the Watch" and "The Bells" were seen, without Miss Terry. For the second week "Charles I," "The Lyons Mail," "Hamlet," "The Bells," and "The Belle's Stratagem" were given, both artists being in the double bill of the last two pieces on Saturday night.

Haverly's Mastodon Minstrels appeared for two days, December 24 and 25, with the customary holiday matinée.



Marcella Sembrich in 1883



Viola Allen

Henry E. Abbey's Grand Italian Opera Company opened on Wednesday evening December 26, and remained until January 5, the principal artists being Christine Nilsson, Marcella Sembrich, Fursch-Madi, Valleria, Trebelli, Scalchi, Campanini, Capoul, Stagno, and Del Puente. The only novelty heard was "La Gioconda," which had its première on January 1, 1884.

John McCullough, sup-

THE BOSTON THEATRE

ported by his own company, began a three weeks' stay on January 7, his leading man being Joseph Haworth and his leading lady Viola Allen. This was Mr. McCullough's final engagement in the Boston Theatre, Richard III being the last part he was seen in, on Saturday evening, January 26, 1884.



Margaret Mather

Thatcher, Primrose and West's Minstrels returned for the week of January 28, 1884, when they played to the astonishingly large receipts of \$14,188.50 in one week of eight performances. These receipts for a minstrel company have never been approached at any theatre in the world at regular prices, and they are all the more notable in that there was no holiday or anything in the way of outside attraction to add to the drawing powers of the company

itself. At the previous visit of the same company earlier in the season the receipts were excellent, but in no way phenomenal.

Margaret Mather played her first starring engagement here at this time, opening on February 4, and remaining three weeks. Alexander Salvini and Milnes Levick were her leading men and her repertoire consisted of "Romeo and Juliet," "Leah," "As You Like



Alexander Salvini



In friendly remembrance

W. B. B. no. 1

Mr.

Boston - Dec. 5/90



THE SEASON OF 1883-84

It," "The Lady of Lyons," and "The Hunchback." Henry Irving and Ellen Terry returned for the week of February 25, adding "Much Ado About Nothing" to their former list of plays. The receipts for this single week were the largest that Mr. Irving had ever played to in one week in his life, \$24,089.50.

Henry Abbey's Italian Opera Company sang again during the week of March 2 with the same singers as before, the offerings being "Hamlet," "Mefistofele," "Roberto il Diabolo," "Don Giovanni," "Le Prophète," "The Barber of Seville," and "La Gioconda."

Denman Thompson was seen for only a single week this season, that of March 9, when he played "Joshua Whitcomb."

"The Silver King," a drama by Henry Arthur Jones and Henry Herman, was produced on March 17 and ran six weeks, though the receipts were disappointing. The cast was:

Wilfred Denver	William Redmund.
Nellie Denver	Mrs. Thomas Barry.
Cissy	May Germon.
Ned	Alice Pierce.
Daniel Jaikes	D. J. Maguinnis.
Capt. Herbert Skinner, known as "The Spider"	Frazer Coulter.
Sam Baxter, a Detective	Charles Kent.
Elijah Coombes	E. A. Eberle.
Harry Corkett	John T. Craven.
Cripps	H. E. Chase.
Frank Selwyn	Will S. Ingersoll.
Geoffrey Ware	R. C. Hudson.
Parkyn	Phineas Leach.
Tremens, a Topsy Passenger	Walter Burton.
Bilcher	Charles E. Lothian.
Tubbs	Edward A. Page.
Gaffer Pottle	Walter Burton.

THE BOSTON THEATRE

Leaker	E. P. Brown.
Teddy	T. S. Witherell.
Railway Inspector	J. A. Hendrie.
Railway Porter	J. B. Sturtevant.
Mr. Binks	J. J. Williams.
Mr. Bronson	R. S. Finley.
Detective	E. P. Brown.
Servant to Skinner	J. G. Munroe.
Newsboy	Master Jack Jacobs.
Olive Skinner	Rachel Noah.
Tabitha Durden	Emma Jones.
Susy	Lillian Calef.
Mrs. Gammage	Bessie Ginty.

Frank Mayo played "The Streets of New York" the week of April 28.

"Jalma" returned on May 5 and remained three weeks, but its receipts were much smaller than during the previous engagement, it being an almost invariable rule that breaking the run of a play is fatal to its drawing capabilities.

Ingersoll lectured on "Orthodoxy" on Sunday, May 11.

For the week of May 26 the theatre was dark, excepting on Wednesday evening, when H. A. McGlenen had his annual benefit.

Bartholomew's Equine Paradox, a troupe of highly trained horses, opened on June 2 and continued four weeks, closing the season on June 28. The performance of Saturday morning, June 14, was entirely free to all children under twelve, while the performance of Monday evening, June 16, was free to all truckmen and teamsters, no money being taken on either occasion.

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CHAPTER XXXIII

THE SEASON OF 1884-85

THE season of 1884-85 proved to be an eventful one for the theatre, for it was the last in which a stock company was regularly engaged, as since that time the actors have been engaged especially for their parts in the productions which have been made, and not for the entire season.

Orlando Tompkins died on November 29, 1884, after twenty years of management which had been crowned by success. Henry Morrison, who had been comptroller of the theatre for the same period, fell ill during the year and never was able to return to his post of duty. John M. Ward, who had been in the box-office of the establishment for a period of twenty-six years, retired from theatrical business at the end of this season. Napier Lothian, Jr., who had been connected with the establishment as call-boy, prompter, and stage-manager since 1870, left at the end of the year, and Annie Endress concluded her term of service as costumer.



John M. Ward

Ticket-Agent and Treasurer for
twenty-six years

The company this season was composed of both actors and singers, as a musical production was made in the theatre at the same time that "The Silver King" and "Youth" were being played on the road. The roster was as

THE BOSTON THEATRE

follows: Frazer Coulter, D. J. Maguinnis, John T. Craven, E. A. Eberle, Frank M. Burbeck, John D. Gilbert, H. E. Chase, Gus Kammerlee, Fred P. Ham, Phineas Leach, T. H. Magrath, E. Y. Backus, D. J. Sullivan, W. S. Ingersoll, E. P. Brown, J. W. Taylor, Louise Paullin, May Stembler, Carrie Burton, Rachel Noah, Grace Thorne, Elma Delaro, Ella Mayer, Norma Wills, Mrs. M. A. Pennoyer, Anita Harris, Josie Hall, Blanche Sherwood, Romie Sherwood, Alice Veazie, and May Germon.

Thatcher, Primrose and West's Minstrels filled the opening week, beginning August 25.

F. S. Chanfrau played, in the fortnight commencing September 1, what proved to be his last engagement here in "Kit," as he died soon afterward, having been ill only a short time. This was the thirteenth consecutive autumn and the fourteenth year of "Kit" in this house, and it drew a great deal of money for the house and the star. Mr. Chanfrau's son Henry played the piece for some years after his father's death, but the attractiveness had gone with the first exponent, and it is now no longer seen.

"Zanita," a musical comedy spectacle by Dexter Smith and Eugene Tompkins, was produced on September 16 and ran twelve weeks. This was an even more expensive production than "Jalma." The ballet was led by Antonietta Bella, one of the best dancers and most beautiful women that our stage has seen. Associated with her were Felicita Carozzi, Romilda Vio, Riccio, Pattie, Marie, Eva Clifton, and Rose Beckett. The costume, armors, and scenery were magnificent in the extreme. Electric lights were carried by the dancers for the first time here. Fine singers and quaint comedians were en-



"I look to you now"

James G. Thompson

Feb. 17, 1900





With the
the
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Orlando Tompkins

THE BOSTON THEATRE

gaged, and everything possible was done to make it even a greater success than its predecessor, but it never gained so much favor in the eyes of the public as did "Jalma," whose record has never been equaled in this theatre. The cast of "Zanita" was:

Prince Pepito	Louise Paullin.
Princess Zanita	May Stembler.
Amelia	Elma Delaro.
Prince Huon	Josie Hall.
Cabella	Norna Wills.
Puck	Rosie Sherwood.
Alfredo	Minnie Emerson.
Velvetto	Blanche Sherwood.
King Fossilo	D. J. Maguinnis.
Belot	John D. Gilbert.
Bibo	Fred P. Ham.
Vulgo	Gus Kammerlee.
Drogu	William Tuttle.
Spark	Andrew Metzgar.
Grope	Theo. B. Dilloway.
Delvo	Joseph Byrne.

The theatre was closed on the evening of Tuesday, December 2, 1884, on account of the funeral of Orlando Tompkins, who died the previous Saturday.

Concerts were given on Sunday evenings, November 9 and 16, by the Levy Concert Company, which included Jules Levy, Stella Costa, Ollie Torbett, Constantine Sternberg, Lida Hood Talbot, and Mr. O'Mahoney.

A concert on Sunday, December 7, introduced Clara Louise Kellogg, Alta Pease, Ovide Musin, the Temple Quartette, and Master Leopold Godowsky.



Louise E. Vaulin,
Princess,
in
Lancelotti.
1883





THE SEASON OF 1884-85

The Milan Opera Company, an excellent organization insufficiently financed, appeared for the week of December 8, the chief singers being Maria Peri, Damerini, Orlandi, Marchesi, Wilmant, Fugazzi, and Giannini. "Rigoletto," "Faust," "Il Trovatore," "Aida," "Sonnambula," "Norma," and "The Barber of Seville," were sung, and a concert was given on Sunday, December 14.

Mme. Adelaide Ristori, who played in Italian, while her company used only the English language, was seen the week of December 15 in "Elizabeth," "Marie Antoinette," and "Marie Stuart."



Nevada

Gilmore's Band, with Emily Spader as soloist, played on Sunday, December 21.

John Rickaby's company in "The Pavements of Paris" played the week of December 22.

Victoria Morosini Huhlskamp, whose chief claim for notoriety lay in the fact that she eloped with her father's coachman, appeared in concert on December 28.

Mapleson's Opera Company began a two weeks' season on December 29, his drawing cards being Patti, Nevada, Fursch-Madi, Scalehi, Dotti, Vicini, Cardinalli, Serbolini, and Giannini, the latter being a recruit from the Milan Opera

THE BOSTON THEATRE

Company. The single novelty was "Mirella," which was first sung here on January 1, 1885. Rossini's "Stabat Mater" was given on Sunday, January 4.

Charles F. Atkinson's company in "Peck's Bad Boy" appeared for one night, Saturday, January 10.

Thomas W. Keene, supported by his own company, played "Richard III" the entire week of January 12.

Ingersoll lectured on "Which Way" on Sunday, January 18. He also spoke on "Blasphemy," on April 19.

"The Shadows of a Great City," which was written by L. R. Shewell and was under the management of L. R. Shewell, C. B. and Thomas Jefferson, played the week of January 19.



Scalehi

At the Actors' Fund Benefit on the afternoon of January 22, among other attractions N. C. Goodwin, Jr., played "Those Bells" in imitation of Henry Irving.

Thatcher, Primrose and West's Minstrels began their second visit this season on January 26, and stayed two weeks. Margaret Mather in her legitimate rôles followed for two weeks, commencing February 9. Henry Ludlam, who then played minor parts in her company, has since blossomed into Henry Ludlowe, a Shakespearean star.

The Elks' Benefit on February 17 introduced the McCaull Opera Company in an act from "The Sorcerer," Harry G.

GARRICK THEATRE,

35TH STREET, NEAR BROADWAY,

MEMORANDUM FROM

WM. HARRIS.

NEW YORK, Feb 17 4th, 1897

Mr. J. M. Al. S. S. S.,
 111 Water Street,
 East 1st, N.Y.

Dear Sir:-

I am in receipt of your letter of December 10th, to the effect that Messrs. Goldmark & Company, 13 West 12nd Street, New York, for all information connected with "All the Goodness of Heaven". They are the agents for the piece in the East.

As to your not playing the piece, unless authorized to do so, I am sorry to hear that I have no reason to doubt your honorable conduct in the East in such a matter. It will doubtless please you to learn that our dramatic copyright law has just been amended by Congress, which will enable us to bring criminal action for theft of our property, namely, the right to the piece in jail or release for the offense. This is a law which in all cases protects dramatic property, or a play with lyrics, or a play, as far as copyright rights are concerned.

Yours very truly,

William Gillette

THE SEASON OF 1884-85

Richmond, William Gillette and company in an act from "The Private Secretary," Annie A. Park, cornetist, Henry Irving and company in an act from "Louis XI," La Petite Louise Marguerite, the Boston Museum Company in an act from "Fantine," Margaret Mather and Frederick Paulding in a scene from "Romeo and Juliet," the Olympia Quartette, Beaudry and Lee, Manchester and Jennings, Andy and Annie Hughes,



Marianne Brandt

Kitty O'Neil, Harry Bloodgood, and the Imperial Banjo Quartette. Lawrence Barrett opened February 23 for two weeks of "Francesca da Rimini," supported by Louis James, Marie Wainwright, and others, following this with two more weeks of "Julius Cæsar," "A Blot in the 'Scutcheon," "Yorick's Love," "Richelieu," "The King's Pleasure," "David Garrick," and "The Merchant of Venice." Denman Thompson came on March 23 for a fortnight of "Joshua Whitcomb." On the evening of Friday, March 27, 1885, during the performance of "Joshua Whitcomb," a child was born in the family circle of the theatre.



Materna.

THE BOSTON THEATRE

The Damrosch Grand German Opera Company, named at this time for Dr. Leopold Damrosch and not as later for his son Walter, filled the fortnight commencing April 6 with "Le Prophète," "Tannhäuser," "Fidelio," "Lohengrin," "La Juive," "Orpheus and Eurydice," "Die Walküre," and "La Dame Blanche." The chief singers were Materna, Brandt, Martinez, Slach, Udvardy, Hock, and Charles R. Adams.

Haverly's American-European Minstrels were seen the week of April 20, their roster including Bob Slavin, Carroll Johnson, the Gorman Brothers, the Quaker City Quartette, Charley Queen, J. M. Norcross, Joseph Garland, Raymond Shaw, Duncan the ventriloquist, and the Cragg Family of gymnasts, who were the first acrobats to appear here in evening dress and to do the four-high fall.



Minnie Palmer

Mapleson's Opera Company returned for the week of April 27.

Harry Bloodgood had a benefit on Saturday evening, May 2, when among other attractions "Trial by Jury" was given with a cast which included Walter Pelham, Arthur Wilkinson, and Rose Stella.

Frank Mayo, supported by his own company, played "Nordeck" the week of May 4, and "The Streets of New York" the week of the 11th.

Minnie Palmer in "My Sweetheart" was the attraction the week of May 18.









THE SEASON OF 1884-85

Atkinson's "Peck's Bad Boy" came for a fortnight commencing May 25.

Napier Lothian had a benefit on May 26, when Maggie Mitchell appeared at a matinée as "Little Barefoot" to the William Peace of Mr. Lothian. Napier Lothian, Jr., also had a benefit on June 10, when Henry T. Chanfrau made his first appearance here in his father's rôle of "Kit." On June 17, 1885, Frazer Coulter took a benefit, when "Richard III" was presented with a different Richard for each act, the exponents being Louis James, Joseph Haworth, Frazer Coulter, Louis Aldrich, and N. C. Goodwin, Jr. This closed the house for the season.

CHAPTER XXXIV

THE SEASON OF 1885-86

EUGENE TOMPKINS succeeded to his father's interest in the firm, whose name now became Hill and Tompkins, with Noble H. Hill as senior partner. The dramatic company was dispensed with and the theatre joined the ranks of the combination houses.

For the season of 1885-86 the staff was as follows: Hill and Tompkins, proprietors; Eugene Tompkins, manager; H. A. McGlenen, business agent; Noble H. Hill, Jr., treasurer; Lawrence McCarty, stage-manager; Napier Lothian, musical director; Charles S. Getz, J. S. Getz, John Sommer, and Richard Gannon, scenic artists; W. P. Prescott, machinist; J. B. Sullivan, properties; George Sevey, gas engineer; Daniel Hurley and Louis Goullaud, ticket agents; W. H.

Onthank, chief usher, a position which he had held for years and which he retained until a short time before his death in 1895; J. W. Taylor, master of auxiliaries.

The season opened on August 10, 1885, with Barlow, Wilson and Rankin's Minstrels, who remained one week.

Murray and Murphy, in "Our Irish Visitors," played the week of August 17, Loie Fuller being a member of the company.



Lawrence McCarty

THE SEASON OF 1885-86

Thatcher, Primrose and West's Minstrels filled the week of August 24.

The Big Specialty Company was seen for the week of August 31, the performers being Capitola Forrest, Harrington and Johnson, Maud Beverly, Sheehan and Coyne, Valvo, Ella Wesner, Valjean, the Four Shamrocks, Wood, Beasley and the Weston Brothers, and the French Troupe Davene. Joe Coyne, of Sheehan and Coyne, has since become a comic opera star. Annie Pixley followed on September 7 for two weeks, in "M'liss."



Judie

The Kiralfy brothers, Imre and Bolossy, presented "Around the World in Eighty Days," on September 21 for two weeks.

"The Shadows of a Great City" played a fortnight, beginning October 5.



Hortense Rhea

Mlle. Rhea then appeared for one week in "Lady Ashley," "The Power of Love," "A Dangerous Game," "Frou-Frou," and "Comedy and Tragedy."

Mme. Judie made her first appearance in Boston on October 26 and remained two weeks, presenting the following plays in the

THE BOSTON THEATRE



M. B. Curtis as Sam'l of Posen

French language: "La Femme a Papa," "Mlle. Nitouche," "Nini-che," "Lili," "La Mascotte," "Divorçons," and "La Cosaque."

Harry W. French began on Sunday, October 25, a series of illustrated lectures on American and European travel, which lasted for seven Sunday evenings.

M. B. Curtis made his appearance on November 9 and remained a fortnight, presenting "Sam'l of Posen."

McNish, Johnson and Slavin's Minstrels played the week of No-

vember 23, their receipts for the evening of Thanksgiving, November 26, being the largest ever taken in one performance by a minstrel company in this theatre. Charles Mitchell, the pugilist, was featured with this company in artistic posing.

Tommaso Salvini opened on November 30 for two weeks, appearing only on the Monday, Tuesday, Thursday, and Friday evenings and Saturday



Charles Mitchell



THE SEASON OF 1885-86

matinéés. He spoke in Italian while his company used only the English language. On the Wednesday and Saturday evenings his son Alexander Salvini played "The Duke's Motto" in English, supported by his father's company, of which Viola Allen was the leading lady. The elder Salvini was seen in "The Gladiator," "Othello," "Coriolanus," "The Outlaw," "Ingomar," and "King Lear."

At the Elks' Benefit on December 10, 1885, the attractions were



Agnes Huntington



Alma Fohstrom

Mr. and Mrs. Harry Watson, Alexander Salvini and company, the Lotus Glee Club, Daniel Sully and company, D. J. Maguinnis in songs, John T. Raymond and company, McNish, Johnson and Slavin's Minstrels, D'Oyley Carte's "Mikado" company, Lydia Thompson in recitation, Tommaso Salvini in recitation, "Le Ultime Ore di Cristoforo Col-

THE BOSTON THEATRE

ombo," the Ladies' Schubert Quartette, and others. Robson and Crane filled the weeks of December 14, 21, and 28, with an elaborate production of "The Comedy of Errors," the stars being cast for the two Dromios.



Robson and Crane as the Two Dromios

Reverend W. W. Downs lectured on Sunday evenings, December 27, and January 3.

Colonel Mapleson

brought Her Majesty's Opera Company on January 4, 1886, his artists being Minnie Hauk, Alma Fohstrom, Lillian Nordica, Mme. Lablache, Milles. Bauermeister and Dotti, Ravelli, Giannini, Del Puente, De Anna, Cherubini, and Rinaldini. The operas were "Carmen," "Fra Diavolo," "Manon," "Maritana," "La Traviata," "Faust," "Don Giovanni," "Rigoletto," and "Martha." The first Boston presentation of Massenet's opera "Manon" was on Tuesday, January 5, 1886.

Lester and Allen's Minstrels, with John L. Sullivan the pugilist and William Muldoon the wrestler fea-

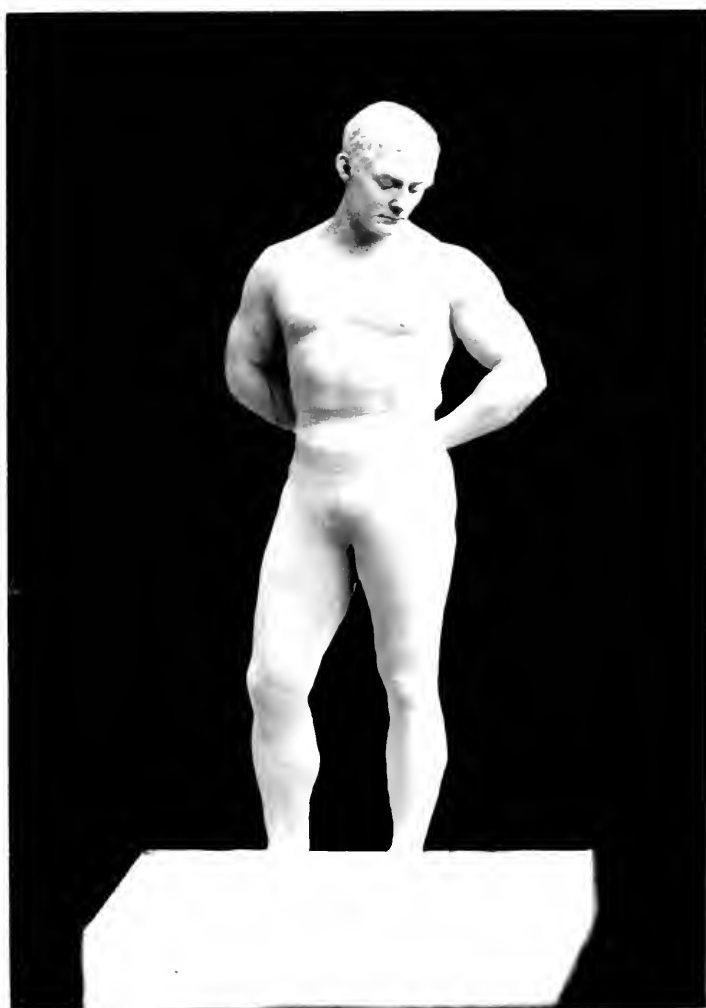


Nordica



Alma Fohstman.







THE SEASON OF 1885-86

tured in classic posings, were seen on the evening of Saturday, January 16, and all of the following week.

The Kiralfy Brothers' spectacle "The Ratcatcher, or the Pied Piper of Hamelin," with Hubert Wilke as the Piper, was seen for a fortnight beginning January 25. In the ballet of this production were three young ladies who afterward became stars. Amelia Glover a few years later was perhaps the best-known dancer in

America and married her manager, John Russell; Louise Allen married William Collier and starred with him; and Clara Lipman married and starred with Louis Mann.



John L. Sullivan



William Muldoon

The Boston Ideal Opera Company sang for two weeks beginning February 8, the principals being H. C. Barnabee, Tom Karl, W. H. MacDonald, Zélie de Lussan, Marie Stone, Agnes Huntington, Herndon Morsell, George Frothingham, and W. H. Clark. Fred Williams was the stage-manager and S. L. Studley the musical director, as he was during the entire career of the Ideals and the Bostonians. Their offerings were "The Bohemian Girl," "Victor, the Blue Stocking,"

THE BOSTON THEATRE

"Giralda," "Fra Diavolo," and "Martha." At the 'Theatrical Mechanics' Benefit on the afternoon of Thursday, February 11, among other volunteers Nate Salsbury and Nellie McHenry appeared in comedy sketches.



Marie Stone

Denman Thompson came on February 22 for a final week of "Joshua Whitcomb," since when he has not revived that play in this city.

Margaret Mather appeared on March 1 and for the following fortnight in "The Honey-

moon," "Romeo and Juliet," and "Leah."

"Nym Crinkle" (A. C. Wheeler) lectured on Sunday, March 14, in reply to Ingersoll, but found that the general public showed much more interest in listening to the great agnostic himself than to those who answered him.

The McCaull Opera Company sang "The Black Hussar" for two weeks commencing March 15, the principals being Mark Smith, Edwin Hoff, DeWolf Hopper, A. W. Maffin, Montjoy Walker, Louise Lablache, Marie Jansen, and Mathilde Cottrelly.



Zélie de Lussan



812-9

THE SEASON OF 1885-86



Frank Daniels



Daniel Sully

Judic returned on March 29 for six days, singing "La Grande Duchesse," "La Mascotte," "La Belle Hélène," "La Périhole," "La Jolie Parfumeuse," and "La Vie Parisienne."

Denman Thompson first presented "The Old Homestead" in the Boston Theatre on April 5, 1886, when it was seen for two weeks only. Its success was instantaneous and he has returned with it again and again, always meeting with an enthusiastic reception and phenomenal financial returns. The first cast of the play is given here:

BOSTON THEATRE

Monday, April 5th, 1886

DENMAN THOMPSON

will present his new play by Denman Thompson and George W. Ryer, entitled,

THE BOSTON THEATRE

THE OLD HOMESTEAD

A Sequel to "Joshua Whitcomb."

Act I. Homestead Farm of the Whitcomb family at Swanzey, New Hampshire.

Denman Thompson	as	Joshua Whitcomb.
"Cy" Prime		George Beane.
Seth Perkins		Walter Lennox, Senior.
Happy Jack		Walter Gale.
Frank Hopkins		Edward Cameron.
Reuben Whitcomb		John P. Savage.
Aunt Matilda		Mrs. C. E. Knowles.
Ricketty Ann		Miss Jennie Williams.
Annie Hopkins		Miss Annie Thompson.

Incidental music: Solos by Edward Cameron, Miss Jennie Williams and Walter Gale. Quartette, Miss Alice Logan, Miss Rosa Cooke, Edward Cameron, and Gus Kammerlee.

Act II. Parlors in the Hopkins Mansion, New York City.

Denman Thompson	as	Joshua Whitcomb.
Henry Hopkins		Walter Lennox, Senior.
Judge Patterson		Gus Kammerlee.
Frank Hopkins		Edward Cameron.
Francois Fogarty		Frank Mara.
Mrs. Henry Hopkins		Miss Rosa Cooke.
Annie Hopkins		Miss Annie Thompson.
Flora Patterson		Miss Alice Logan.
Nellie Patterson		Miss Minnie Luckstone.

Incidental music: Solo, Gus Kammerlee, with Quartette.

Act III Grace Church by Moonlight, Broadway, near 10th Street, New York City.

Denman Thompson	as	Joshua Whitcomb.
An Old Timer		George Beane.
Paola Spaghetti		Walter Lennox, Senior.



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by Committee

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THE SEASON OF 1885-86

Jack Hazzard	Walter Gale.
Reuben Whitcomb	John P. Savage.
Blobski, cane merchant	Charles Kruger.
One of the Finest	George S. Robinson.
Mena, the flower girl	Miss Minnie Luckstone.
Mrs. Maguire	Frank Mara.
Incidental music by the Double Quartette, Miss Alice Logan, Miss Rosa Cooke, Miss Minnie Luckstone, Mrs. C. E. Knowles, Edward Cameron, John P. Savage, Gus Kammerlee and Charles Kruger. Solo, Miss M. Luckstone	

Act IV. Kitchen in the Old Homestead.

Denman Thompson	as	Joshua Whitcomb.
"Cy Prime"		George Beane.
Seth Perkins		Walter Lennox, Senior.
Jack Hazzard		Walter Gale.
Reuben Whitcomb		Edward Cameron.
Oscar Whitcomb		Charles Kruger.
Will Fields		Frank Mara.
Aunt Matilda		Mrs. C. E. Knowles.
Anna Maria Murdock		Miss Rosa Cooke.
Sophronia Holbrook.		Miss Alice Logan.
The two	}	Miss Minnie Luckstone.
Stratton gals		Miss Annie Thompson.
Luella Eaton		Miss Jennie Williams.
Incidental music: Solo and chorus, John P. Savage and Quartette		

The American Opera Company, a native organization upon which money had been lavishly spent, followed for the week of April 19, presenting the operas "Lohengrin," "Lakme," "Orpheus and Eurydice," "The Merry Wives of Windsor," "The Flying Dutchman," and "The Marriage of Jeannette," and the ballet "Sylvia." The large and fine orchestra was under the leadership of Theodore Thomas, the chorus and the

THE BOSTON THEATRE

ballet were each the largest and best that had been seen in this



Theodore Thomas

country, the scenic productions were lavish and beautiful, as also were the costumes, but the company was weak in its principals, who included Emma Juch, Hélène Hastreiter, Pauline L'Allemand, Annis Montague, Charlotte Walker, Jessie Bartlett Davis, Mathilde Phillips, Myron Whitney, William Candidus, William Ludwig, Alonzo Stoddard, W. H. Fessenden, Whitney Mockridge, Eugene Oudin,

W. H. Hamilton, and John Howson.

The Kiralfy Brothers presented "The Black Crook" for two weeks, commencing April 26.

At the Actors' Fund Benefit on April 29 among other attractions Frank Daniels and Bessie Sanson were seen in an act from "A Rag Baby."

The noteworthy event of this season was the joint appearance of Tommaso Salvini and Edwin Booth, who appeared under the management of Charles H. Thayer in "Othello" on May 10 and 12 and the matinée of the 15th, and in "Hamlet" on the evening of the 14th, their supporting company being a notable one. The casts follow:



Hélène Hastreiter



THE SEASON OF 1885-86

Othello

Othello	Tommaso Salvini.
Iago	Edwin Booth.
Emilia	Mrs. D. P. Bowers.
Desdemona	Miss Marie Wainwright.
Brabantio	C. W. Couldock.
The Doge of Venice	Barton Hill.
Cassio	Alexander Salvini.
Montano	John A. Lane.
Roderigo	George W. Wilson.
Lodovico	James Wallis.
Gratiano	Alfred Hearn.
Paola	E. E. Delamater.
Herald	Stuart Clarke.
Messenger	Royal Roche.

Hamlet.

Hamlet	Edwin Booth.
The Ghost of Hamlet's Father	Tommaso Salvini.
Gertrude	Mrs. D. P. Bowers.
Ophelia	Miss Marie Wainwright.
Polonius	C. W. Couldock.
Claudius	Barton Hill.
Laertes	Alexander Salvini.
Horatio	John A. Lane.
Rosencrantz	B. T. Ringgold.
Guildenstern	James Wallis.
Osric	Frank Little.
First Grave Digger	George W. Wilson.
Second Grave Digger	Stuart Clarke.
Marcellus	John Hearn.
Bernardo	Royal Roche.
Francisco	W. B. Gross.

THE BOSTON THEATRE

First Actor

W. J. Constantine.

Second Actor

E. E. Delamater.

Player Queen

Miss Rachel Noah.

Priest

W. A. James.

C. W. Couldock played "The Willow Copse" for the benefit of Daniel Hurley on May 11, and on the evening of May 15 Alexander Salvini and Marie Wainwright played "Romeo and Juliet" for the Ushers and Doorkeepers' benefit.

Charles L. Davis was seen in "Alvin Joslin" the week of May 17.

Baker and Farron presented "A Soap Bubble" the week of May 24.

A specialty company was engaged

for the week
of May 31,

which included the Horseshoe Four, Hamlin and Hamlin, the Four Shamrocks, Sam Devere, Conroy and Dempsey, The Big Four, Flora Moore, Fox and Van Auken, the Three Musical Kings, and the Clipper Quartette.

Charles A. Watkins rented the theatre for five weeks and presented the following attractions: June 7, Ada Gray in "East Lynne"; June 14, George C. Boniface in "The Streets of New York"; June 21,



C. W. Couldock



Ada Gray

THE SEASON OF 1885-86

Robert McWade in “Rip Van Winkle”; June 28, Miles and Barton’s Bijou Opera Company in “The Bridal Trap”; July 5, “Fun on the Bristol,” with Miss St. George Hussey and George Richards featured. This engagement closed the season.

CHAPTER XXXV

THE SEASON OF 1886-87

NOBLE H. HILL died on January 5, 1886, and his interest in the Boston Theatre was bought by Eugene Tompkins, who then became sole proprietor and manager. Charles S. Getz retired from the position of scenic artist, which he had so well and artistically filled for thirteen years, and returned to his old home in Baltimore.

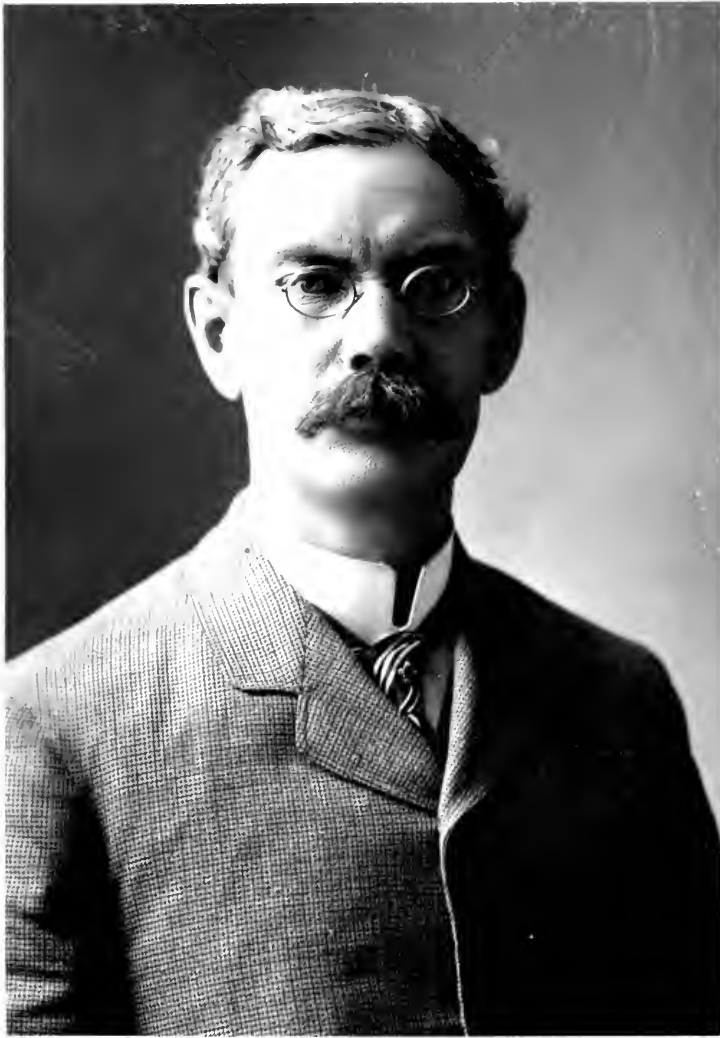
For the season of 1886-87 the staff was very little changed from the previous year. Quincy Kilby, who had been connected with the traveling companies of the theatre for six years, was made treasurer, and James T. Graham became

assistant ticket-agent. Charles S. Harris, who had served the theatre in minor capacities for several years, was made advertising agent, a position which he continued to hold until 1908.

The season opened on August 16, 1886, with one week of McNish, Johnson and Slavin's Minstrels, whose roster included Frank McNish, Carroll Johnson, Bob Slavin, Burt Haverly, Frank Howard, Fox and Van Auken, Willis Pickert, and Frank Hilton.



Quincy Kilby
Treasurer for fifteen years





Eugene Tompkins
Manager for twenty-three years

THE BOSTON THEATRE

Dillon, Ames and Kent played "Condemned to Death" the week of August 23. R. J. Dillon and Charles Kent of this combination were former members of the Boston Theatre Stock Company.



J. K. Emmett

Murray and Murphy followed on August 30 with one week of "Our Irish Visitors."

Henry Chanfrau played his father's favorite "Kit" the week of September 6, having in his support the following former members of the Boston Theatre Company: D. J. Maguinnis,

Mark Price, Rachel Noah, Grace Thorne, Mrs. M. A. Pennoyer, H. E. Chase, and J. W. Taylor. Monday, September 6, was the first celebration of Labor Day, which at that time did not materially help theatrical business, though it has since become one of the best holidays for drawing crowds to the play-houses.

James A. Herne presented "The Minute Men," a Revolutionary drama of his own writing, which did not meet with much favor.

The Kiralfy Brothers offered



James A. Herne in "The Minute Men"



"Kiss me all over the body"

by J. H. Murray

1895

20

1895

Copyright 1895 by J. H. Murray



Stuart Hobson -



Wm. H. Crowl

THE SEASON OF 1886-87

“Around the World in Eighty Days” for a fortnight commencing September 20.

A benefit for the sufferers by the Charleston earthquake was given on Sunday, September 26, by the members of the Boston Ideal Opera Company and the orchestra of the Music Hall Promenade Concerts.

The receipts were \$2376.25 and were given in their entirety to the relief committee.

“The Shadows of a Great City” filled the fortnight beginning October 4.

Justin McCarthy delivered a lecture on Sunday, October 10.

J. K. Emmett acted and sang in “Fritz” the week of October 18 to far greater receipts than he had ever before attracted in this city.

Henry W. French gave illustrated lectures on “Ireland and the Irish” on Sunday evenings, October 17, 24, and 31, and November 7. Robson and Crane appeared for the week of October 25 in “The Merry Wives of Windsor,” a play which had not been seen in this city for eighteen years, Crane being the Falstaff and Robson the Slender.

Denman Thompson came on November 1 for a single week of “The Old Homestead.”



W. H. Crane as Falstaff

THE BOSTON THEATRE

Mrs. Langtry, the noted English beauty, was billed for the next fortnight, but was ill on the Monday night and the house was closed. She appeared on Tuesday, but had a relapse and did not play the rest of the week, her rôle of Pauline being taken by Miss Annie Clarke, the favorite Boston Museum leading lady. Mrs. Langtry was able to play all the next week. Although she did not act the part so well as Miss Clarke, there was no doubt about her being able to draw more money. On Wednesday afternoon, November 17, Mrs. Langtry was seen in "A Wife's Peril."



Mrs. Langtry

Hon. Clarence Pullen lectured on "The Apaches" on Sunday evening November 14.

McNish, Johnson and Slavin returned for Thanksgiving week.

Mlle. Rhea, who spoke English with a very pronounced accent, played "The Widow" on November 29, 30, and December 1, and "Fairy Fingers" on December 2, 3 and 4.

Michael Davitt lectured on Sunday evening, December 5.

Edwin Booth, then under



Annie Clarke







HENRY E. DIXEY AS THE COUNTRY GIRL, IN "ADONIS."

*I'm going on the stage
when I grow taller.
Henry E. Dixey*

THE SEASON OF 1886-87

the management of Lawrence Barrett, appeared for two weeks from December 6 in his tragic repertoire, his leading support being Charles Barron.

W. H. H. Murray on Sunday evening, December 12, read his own story, "How John Norton the Trapper Spent Christmas."

At the Boston Press Club Benefit on Thursday afternoon, December 16, Henry E. Dixey was seen in an act from "Adonis" and Joseph Proctor, the Douste Sisters, Leopold Lichtenberg, Frank Mayo and com-

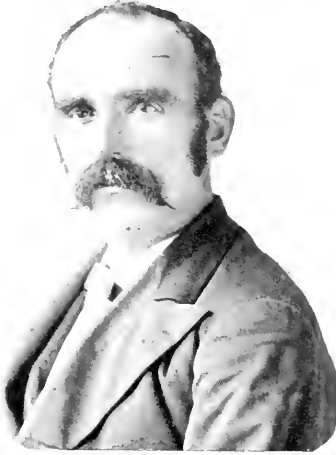
pany, Rudolf King, Roy Stainton, Charles A. Gardner, Charles Barron and Annie Clarke, the Lotus Glee Club, John A. Mac-

kay, Signor Brocolini, Edwin Arden and company, John Barker, George W. Howard in the farce of "Slasher and Crasher," Dale Armstrong and a Boxing Elephant appeared.

The Kiralfy Brothers offered "The Black Crook" for two weeks beginning December 20.

The National Opera Company, the successor of the American Opera Company, began a two weeks' season on January 3, 1887, their repertoire including "The Huguenots,"

"Faust," for the first time here in its entirety, "Galatea," "Le



Michael Davitt



Justin McCarthy

THE BOSTON THEATRE

Bal Costumé," "Orpheus and Eurydice," "Lohengrin," "The Marriage of Figaro," "The Sylvia Ballet," "Aida," "The Flying Dutchman," "Lakme," "Martha," and "The Coppelia Ballet." The artists were Fursch-Madi, Emma Juch, Laura Moore, Cornelia Van Zanten, Jessie Bartlett Davis, William Ludwig, William Candidus, Charles Bassett, Myron Whit-

ney, W. H. Fessenden, Pauline L'Allemand, Mathilde Phillips, Bertha Pierson, John E. Brand, William Mertens, William Hamilton, Alonzo Stoddard, Joseph Claus, Rose Ritchie, and others. The ballet, which was the largest ever seen here, included Marie Giuri, Theodora de Gillert, Felicita Carozzi, Romilda Vio, Romeo, Mamert Bibeyran, and a host of other dancers of the Italian school.



Emma Juch

Kate Field lectured on "The Mormons" on Sunday evening, January 9.

Lawrence Barrett produced "Rienzi" on January 17 for two weeks, the scenery having been constructed and painted for him by the stage staff of this theatre.

The Boston Ideals next appeared on January 31, "Adina" being the only novelty of their fortnight. The singers that



THE SEASON OF 1886-87

season were Zélie de Lussan, Marie Stone, Louise Lablache, Harriet Avery, Mena Cleary, Tom Karl, H. C. Barnabee, W. H. MacDonald, and W. H. Clark.

A performance of Gounod's "The Redemption" was given on Sunday, February 6, by the Boston Oratorio Society, the soloists being Miss Van Arnheim, Minnie Stevens, Edith Abell, Jules Jordan, Lon Brine, and Ivan Morawski. The instrumental music was furnished by the full orchestra of the Boston Symphony Society, under the leadership of Franz Kneisel.

The Elks' Benefit on February 10 introduced Nat Goodwin and company, Marshall P. Wilder, Effie Ellsler, Mr. and Mrs. George S. Knight, members of the Ideals, Harry Kernell, Dion Boucicault and company, Carrie Hale, Joseph Haworth and company, Maggie and Lucy Daly, and others.

The National Opera Company returned for the week of February 14.

Drum-Major James F. Clark had a benefit on Sunday, February 20.

Margaret Mather began a week's engagement on February 21 with an unworthy performance of "London Assurance," supplemented by the Mad Scene from "Faust." During the week she was seen in "The Lady of Lyons," "Leah," "Romeo and Juliet," "The Honeymoon," and "Macbeth."



Kate Field

THE BOSTON THEATRE

This was her first appearance here after her marriage to Emil Haberkorn, although that event was kept secret until the next week.



Cora Tanner

Justin McCarthy lectured on February 27 on "Ireland in the Coming Crisis."

Mrs. Langtry returned on February 28 for one week, playing "Lady Clancarty" and "Pygmalion and Galatea."

Gilmore's Band played on Sunday afternoon and evening, March 6, 1887. This was the first Sunday matinée ever given for money in any theatre

in Boston. The receipts were \$727.75 in the afternoon and \$1967.25 at night.

Cora Tanner played "Alone in London" the week of March 7.

Among the volunteers at the Theatrical Mechanics' Benefit on the afternoon of March 10 were Helene Adell and company, James T. Powers and company, Cora Tanner and company, Kate Stokes and Nelson Wheatercroft in "The Happy Pair," Robert B. Mantell, the Swedish Ladies' Quartette, Billy Buckley, Sanford and Wilson, and others.



Rev. W. H. H. Murray



8-11-17

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JAMES T. POWERS AS BRIQUET, IN "THE MARQUIS."

You will meet a red head
man in a dark alley on
a white horse
Yours truly
James T. Powers



THE SEASON OF 1886-87

Robert Downing played "Spartacus the Gladiator" the week of March 14.

Hubert Wilke in "The Ratcatcher" filled the week of March 21, his comedian being Jay Hunt, who has for many years been identified with Boston theatricals as stage-manager of the Grand and Bowdoin Square theatres and business manager of the Howard.

The Specialty Paragons appeared the week of March 28, the list of performers comprising Frank H. and Lillian White, the Martens Trio, the Dare Brothers, the St. Felix Sisters, the Four Musical Kings, Topack and Steele, Lolo, Sylvester and Lola, Flora Moore, the Bedouin Arabs and Burton's dogs.

Margaret Mather returned on April 4 for Fast Day week.

A Popular Sacred Concert on Sunday, April 10, introduced among others Ida Mulle, E. H. Vanderfelt, Loie Fuller, Vernona Jarbeau, and the Clipper Quartette, Ward, Campbell, McIntire, and Hart.

John A. Stevens in "Passing Shadows" filled a slow six days beginning April 11.

A benefit concert for the family of the late Thomas J. Denney on April 17 introduced Signor Brocolini, Wulf Fries, William R. Gibbs, Gertrude Franklin, Charles R. Adams,



Robert Downing

THE BOSTON THEATRE

Alta Pease, Leandro Campanari, Ellen A. McLaughlin, E. H. Vanderfelt, and the Weber Quartette.

Henry Chanfrau played "The Octoroon" the week of April 18 and a part of the following week.

The Corinthian Yacht Club gave an amateur minstrel show on the afternoon of Thursday, April 20, 1887. Among the performers were E. P. James, C. J. Buffum, J. G. White, Charles L. Hill, George B. Ager, Jr., L. C. Benton, S. L. Hills, Fred Seaver, Barnet, Edgerly, Everett, Spalding, and Jackson.

The Actors' Fund had a benefit on Friday, April 22. Rose Coghlan, Osmond Tearle, Maude Banks, Henry Chanfrau, J. H. Barnes, Joe Hart, Charley Reed, Tony Pastor, the Kernells, and others were seen.

Adelina Patti sang "Semiramide" on the evening of April 28 and "La Traviata" on the afternoon of April 30, 1887. These were the last times she was ever heard in this theatre.

Charles F. Atkinson made a special production of "H. M. S. Pinafore" for the week of May 2.

Mark Price's play, "On the Rio Grande," was seen for the week of May 9. On the evening of Tuesday, May 10, Princess,

afterward Queen Liliuokalani of the Hawaiian Islands visited the theatre.

Hermann the magician mystified his audiences for two weeks commencing May 16.



Queen Liliuokalani





THE SEASON OF 1886-87

William O'Brien lectured on Sunday, May 29, to \$2299.

For the week of May 30 a company was recruited and "The World" was produced with unexpected success.

"Under the Gaslight" was the attraction for the week of June 6.

George C. Boniface played "The Streets of New York" the week of June 13.

Harry Meredith in "Ranch 10" was the final card of the season, the curtain falling on June 25.



William O'Brien

For many years before this time, and up to 1895, the City of Boston hired the theatre every Fourth of July for an oration and the reading of the Declaration of Independence in the forenoon, followed by three consecutive entertainments for school-children in the afternoon. Admission was entirely free in the morning and the tickets needed for admission in the afternoon were given free to school-children.

The theatre was opened for one evening, that of August 8, 1887, for a reception to that noted son of Boston, the king of pugilists, John L. Sullivan, on which occasion he was presented with a "ten thousand dollar diamond belt." The mayor of the city, Hugh O'Brien, occupied one of the boxes and lent tone to the event.

CHAPTER XXXVI

THE SEASON OF 1887-88

BARRY AND FAY opened the season on August 15 with a week of "Irish Aristocracy" and a week of "Mulcahey's Big Party."

Hon. P. A. Collins lectured on Sunday, August 28.

Thatcher, Primrose and West's Minstrels played the week of August 29.

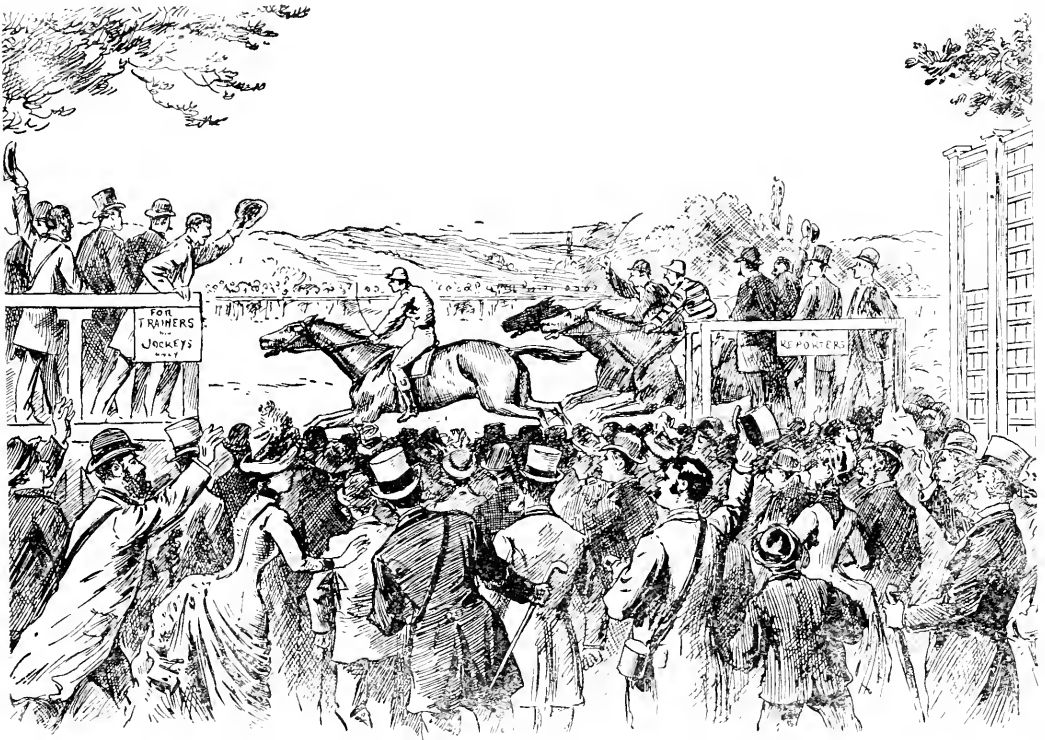
Henry T. Chanfrau presented "Kit" the week of September 5.

"A Run of Luck," a Drury Lane melodrama by Henry Pettitt and Augustus Harris, was given an expensive production on September 12, 1887, and ran eleven weeks. A stud of race-horses and a pack of hunting-dogs were used in the scenes representing the Meet and the Race. The cast was:

Harry Copsley	Forrest Robinson.
John Copsley	W. H. Crompton.
Squire Selby	J. F. Dean.
George Selby	Fred G. Ross.
Captain Arthur Trevor	Frank Losee.
Charley Sandown	D. J. Maguinnis.
Jim Ladybird	Frank E. Lamb.
Joe Bunny	W. J. Wheeler.
Lawyer Parsons	C. A. Warde.
E. T. Chonn	R. S. Finley.
Judge Parks	C. B. Miller.



THE ESCAPE OF "DAISY" IN "A RUN OF LUCK," AT THE BOSTON.



THE RACE SCENE IN "A RUN OF LUCK," AT THE BOSTON.





THE SEASON OF 1887-88

Lord Earlswood
The Colonel
Station Master
Tom Catchpole
Telegraph Operator
Auctioneer
Railway Porter
Daisy Copsley
Mabel Selby
Aunt Mary
Phebe Wood
Mrs. Willmore
Mrs. Seymour
Maude de Lacy
Parker
Mary
Lucy Byefield

Russell Hunting.
R. C. Varian.
W. A. Carl.
F. M. Jameson.
W. K. Sylvester.
S. E. Fredericks.
J. W. Taylor.
Minnie Radcliffe.
Lillian Lee.
Mrs. W. G. Jones.
Rosa France.
Florence Robinson.
May Merrick.
Edith Clinton.
Karoline Beckman.
Rae Harrison
Grace Thorne.

At the end of "The Run of Luck," "The Exiles" was revived by the same company and filled two weeks to gratifying receipts.

W. P. Pierce began on Sunday evening, October 16, a series of ten concerts which were dignified and worthy, though not especially remunerative.

At the Boston Press Club Benefit on the afternoon of October 20 the volunteers included James E. Murdoch, Dion Bou-



P. A. Collins

THE BOSTON THEATRE

cicault, Louis Aldrich, H. L. Southwick and Morris S. Kuhns, Edmund T. Phelan, the Harvard Quartette, and others.



Billy Barry, of Barry and Fay

Edwin Booth and Lawrence Barrett made their first joint appearance here on December 12 and remained two weeks, presenting "Julius Cæsar" all of the first week, while the second was divided between "Othello," "Hamlet," "King Lear," "The Merchant of Venice," and "Macbeth." In their company were E. J. Buckley, John A. Lane, Charles Collins, Ben G.

Rogers, Lawrence Hanley, L. J. Henderson, Frederic Vroom, J. L. Finney, Charles B. Hanford, Edwin Royle, Beaumont Smith, Kendall Weston, Owen Fawcett, Minna K. Gale, Miriam O'Leary, Elizabeth Robins, and Gertrude Kellogg.

Denman Thompson played "The Old Homestead" the week of December 26, the small part of Frank Hopkins being acted by Chauncey Olcott.

McNish, Johnson and Slavin's Minstrels were seen the week of January 2.

The National Opera Company, which was beginning to be on unstable financial footing, occupied the following fortnight. Their chief attraction was Eloi



William Gericke



Mr. Ludwig.

THE SEASON OF 1887-88

Sylva, a dramatic tenor of great power, whose favorite rôle was that of Nero in the opera of that name, which was then seen for the first time here. The other artists were Bertha Pierson, Amanda Fabris, Emma Juch, Clara Poole, Barton McGuckin, Charles Bassett, William Ludwig, William Mertens, Alonzo Stoddard, Frank Vetta, and George H. Broderick. The repertoire included "Nero," "The Queen of Sheba," "Faust," "Tannhäuser," "Aida," "Lohengrin," and "The Flying Dutchman."

Henry Irving, supported by Ellen Terry and the Lyceum Theatre Company of London, began on January 23 a month's engagement, opening in "Faust," which ran two weeks and one day. As Miss Terry played only six times a week, the Saturday evenings were given up to performances of "The Bells" and "Jingle," "Louis XI," or "The Lyons Mail," in which plays Mr. Irving was seen at his best. "Olivia" and "The Merchant of Venice" were also given during the engagement. The receipts for the four weeks were phenomenal, amounting to over \$83,000 gross. On Mr. Irving's fiftieth birthday, which came on Monday, February 6, 1888, "Faust" was played to \$4582, which was the largest sum that he had ever received at one performance in his life. Although Irving was the star



William Ludwig

THE BOSTON THEATRE

and Miss Terry but a secondary attraction, her presence in



H. C. Barnabee

the cast nearly, and sometimes quite doubled the receipts. For instance, at the matinee on Saturday, January 28, "Faust," with Miss Terry in the cast, was played to \$4144. On the same evening "The Bells" and "Jingle" were presented without her and drew only \$2111.50. On February 4, "Faust" drew \$4366 in the afternoon, while "Louis XI" without her drew \$2215 in the evening. On February 11 Irving and Terry in

"Olivia" played to \$4000 at the matinee, while Irving alone in "The Lyons Mail" drew only \$1437.50 in the evening. On their final Saturday he played alone at the matinee to \$2756, while the two together in "The Merchant of Venice" in the evening drew \$4244.

At the Elks' Benefit on February 2 were seen Loie Fuller, Oliver Byron, Murray and Murphy, Lillian Russell, Harry Paulton, Marie Halton, Eugene Oudin, W. H. Hamilton, John E. Brand, Nat C. Goodwin, Carrie Hale and others, and six caricaturists, Napoleon Sarony, Henry B. Thomas, John Durkin, Charles Graham, Daniel F. Smith, and George R. Halm.



N. C. Goodwin, Jr.



Dr. Hite

125- West 73rd - 8th New York
18. March = City =

Dear Mr. Charles Sumner -

Let me hear from you about the

{ Louis XI. Drawing: I said Saturday!
& the 2 Vols. "Queens of Society"

the printing was so pall. I Mr. Lawrence Irving

Play ~~which~~ you printed for him = 200 copies

there were I think! - hope they are not all
as pale-y printed as my 2 copies!!

Yours sincerely Ellen Terry





Tom Kerr



J. K. EMMETT.

A handwritten signature in dark ink, appearing to be 'J. K. Emmett'. The signature is written in a cursive style with large, sweeping loops and flourishes, particularly at the beginning and end.

THE SEASON OF 1887-88

W. H. H. Murray read from his own works on Sunday, February 12.

J. K. Emmett in "Fritz" appeared the week of February 20.

The Boston Ideal Opera Company saw great changes this season, as Barnabee, Karl, and MacDonald had withdrawn and formed a new company called the Bostonians, while W. H. Foster remained the manager of the Ideals and continued a short time longer. Both companies are now things of the past, but they have left deep and beneficial impressions upon the musical interests of this country. The Ideals opened on February 27 for two weeks, their principals being Zélie de Lus-



Tom Karl

san, Helen

Dudley Campbell, Harriet Avery, Letitia Fritsch, Avon D. Saxon, Frank Baxter, George Appleby, W. H. Clark, J. C. Miron, and Fritz Williams, while their repertoire included "Victor," "Fra Diavolo," "The Daughter of the Regiment," "The Bohemian Girl," and "Carmen."

The Theatrical Mechanics' Benefit on March 8 offered Zélie de Lussan, Ullie Akerstrom, Harry and John Kernell, Digby



W. H. MacDonald

THE BOSTON THEATRE

Bell, DeWolf Hopper, Marion Manola, Harry Kennedy, E. K. Hood, and others.

Margaret Mather opened on March 12, the day of the great blizzard of 1888, in "Leah," presenting for the remainder of the week "The Honeymoon," "Romeo and Juliet," and "As You Like It."

The Boston Symphony Orchestra made their appearance on Sunday evening, March 18, for the benefit of the Home for Destitute Catholic Children. The conductor at that time was William Gericke.

Bolossy Kiralfy produced "Dolores," an adaptation of Victorien Sardou's "Patrie," for a fortnight beginning March 19.

Thatcher, Primrose and West returned on April 2 for one more week.

Daniel Bandmann was seen for the week of April 9 in a version of "Dr. Jekyll and Mr. Hyde." Mr. Bandmann was



D. E. Bandmann

much disturbed by the fact that on his opening night a manager whom he had discharged found his way into the star's dressing-room and stole the trick wig which is so necessary an adjunct in the quick changes from the kindly expression of Dr. Jekyll to the diabolical appearance of Mr. Hyde. Mr. Bandmann did not know of his loss until the last moment and was entirely upset until an ingenious attaché suggested that he make the change by simply putting on his wig hind side foremost when

THE SEASON OF 1887-88

in the character of Hyde. He did this and the audience never knew the difference.

Murray and Murphy essayed "Our Irish Visitors" the week of April 16.

Cora Tanner played "Alone in London" the week of April 23.

Denman Thompson returned on April 30 for two more weeks of "The Old Homestead."

The Bostonians made their first appearance on May 14 and remained a fortnight, rendering "Fatinitza," "Mignon," "The Poachers," "Fra Diavolo," and "The Bohemian Girl." The chief singers were Juliet Corden, Marie Stone, Agnes Huntington, H. C. Barnabee, Tom Karl, W. H. MacDonald, George Frothingham, R. N. Dunbar, and Riccardo Ricci. S. L. Studley was the musical director.

The Actors' Fund had a notable benefit on May 24. Edwin Booth and Lawrence Barrett played a scene from "Othello." Agnes Booth and Joseph Whiting were seen in "Old Love Letters." E. H. Sothern offered a scene from "The Highest Bidder," the Bostonians did the second act of "Mignon," Fritz Giese and Paul Fox played the cello and flute.

Maude Banks, N. C. Goodwin, Jr., and Alexander Salvini recited, and Edmund T. Phelan gave impersonations. The receipts were \$2631 and Messrs. Booth and Barrett contributed enough to make it an even \$5000.



Juliet Corden

THE BOSTON THEATRE

"The World" was revived for the week of May 29.

William Ludwig, assisted by Attalie Claire, Amanda Fabris, and W. H. Fessenden, gave a concert of Irish music on Sunday, June 3.

Frank Charvat rented the theatre for four weeks and presented Ullie Akerstrom on June 4, for three weeks in "Annette, the Dancing Girl," and one week in "Renah."



Ullie Akerstrom

On Saturday evening, March 24, 1888, Daniel Hurley, who had been a ticket-seller here for twenty years or more, was stricken with a hemorrhage of the brain while in the office and never was able to return to work, although he lived more than a year after his attack. His assistant, James T.

Graham, died suddenly the following June, having been on duty until within a few hours of his death.

On Sunday, June 24, C. H. Bridge, calling himself a spiritualistic medium, gave a performance at which he challenged Kellar the magician to discover any trickery in his cabinet test. Mr. Kellar went on the stage and inside of one minute had shown the audience the mechanism of the cabinet, while Mr. Bridge hastened from the theatre in disgust.

Hayes's "Tour through Ireland," an illustrated lecture, closed the season on Sunday, July 1.





Costume of the Sirey

CHAPTER XXXVII

THE SEASON OF 1888-89

DURING the season of 1887-88, Eugene Tompkins, with E. G. Gilmore of New York as a partner, purchased the Academy of Music, New York, which they have ever since conducted as a combination theatre. The firm of Gilmore and Tompkins also managed the tours of Margaret Mather for the seasons of 1888-89 and 1889-90. At the same time Mr. Tompkins alone leased and managed the Fifth Avenue Theatre in New York for two years from May 1, 1888.

The only changes in the business staff for the season of 1888-89 were that the ticket-agents were the Buckley brothers, J. J. and Frank M. Joseph F. Sullivan had replaced Jeremiah B. Sullivan as property-man early in the previous season.

"Mankind," an English melodrama by George Conquest and Paul Meritt, was produced by a specially engaged company on August 6 and ran three weeks. The cast was as follows:

Philip Warren

Daniel Groodge

Peter Sharpley

Edmund Sharpley

Richard Pinpool

George Melton

Barnaby Bright

Joshua Monkeytrick

James Fossett

Forrest Robinson.

D. J. Maguinnis.

S. E. Springer.

James Neill.

Herbert M. Colby.

J. W. Hague.

Alf Fisher.

W. J. Wheeler.

R. S. Finley.

THE BOSTON THEATRE

John Bloward
Thomas Barrow
Albert Ernest Fitzallan
Bill Brawley
Harry Hawkins
Alice Maitland
Jessie
Arabella Bright
Kesiah Bickerton
Constance Melton
Jane Agnes Frisby

W. K. Sylvester.
George B. Bates.
T. B. Howell.
F. O. Jameson.
C. A. Miller.
Marjorie Bonner.
Gertie Boswell.
Maggie Holloway.
Rachel Noah.
Grace Huntington.
Annie H. Blancke.

The hit of the piece was made by D. J. Maguinnis, who portrayed a hundred-year-old villain with startling strength of characterization.

Thatcher, Primrose and West's Minstrels filled the week of August 27.

"The Two Sisters," a play by Denman Thompson and George W. Ryer, was presented the week of September 3.

"The Crystal Slipper," an extravaganza presented by the Chicago Opera House Company, opened on September 10 and ran six weeks. Eddie Foy and May Yohe are the best remembered names in the cast. Miss Yohe afterward married a scion of English nobility and became Lady Hope.

Maude Banks, the daughter of General N. P. Banks, made her



Maude Banks



Nathl. P. Baum

THE SEASON OF 1888-89

first appearance at this house on October 22, 1888, playing one week in "Ingomar," "Leah," "The Lady of Lyons," and "Love's Sacrifice."

Bolossy Kiralfy's company, in a dramatization of Jules Verne's "Mathias Sandorf," filled the weeks of October 29 and November 5.

Alice Shaw, the whistler, appeared in concert on Sunday, November 4.

Lew Dockstader's Minstrels made their first Boston appearance the week of November 12 and met with instant recognition. The greatest hits were made by Mr. Dockstader himself, George Marion and R. J. José, the last-named introducing for the first time his still-popular song, "With All Her Faults I Love Her Still."

The Clara Louise Kellogg English Opera Company sang the week of November 19 in "Faust," "Carmen," "Il Trovatore," "Martha," "The Bohemian Girl," and "Mignon."

Concerts were given on Sunday evenings, November 25 and December 2, by the New American Opera Company, under the management of Gustav Hinrichs.

The Howard Athenæum Star Specialty Company was seen here for the first time the week of November 26. The receipts were phenomenal, the gross takings amounting to \$10,188, probably the largest sum that had ever been received in one week by any variety company in the world. The members of the company were Alfred



Lew Dockstader

THE BOSTON THEATRE

and Jackson, Tennyson and O'Gorman, the Whirlwinds of the Desert, Will Poluski, Lawlor and Thornton, Wood and

Sheppard, Paul Cinquevalli, May and Flo Irwin, James F. Hoey, Ida Heath, the Cinquevalli Troupe and the Carle-Carmanelli Troupe.

Fanny Davenport made her first appearance here as a star on December 3, 1888, when she began a three weeks' engagement in Sardou's "La Tosca."

The Boston Press Club had a benefit on the afternoon of December 6, when Charles A. Bigelow was seen as Gaspard in "The Chimes of Normandy," Joseph

Jefferson played "Lend Me Five Shillings," Julia Marlowe and Charles Barron presented a scene from "Ingomar," and Helen Barry, Robert Hilliard, and others appeared.

Margaret Mather began a week on December 24 in "The Honeymoon," also presenting "Leah," "Romeo and Juliet," and "Macbeth."

Dockstader's Minstrels returned for the week of December 31.

The Boston Ideals, with an exceptionally strong list of prima donnas, sang for two weeks begin-



May Yohe



R. J. José







Helen Bawdy



THE SEASON OF 1888-89

ning January 7, in "The Barber of Seville," "Queen Topaz," "Carmen," "The Daughter of the Regiment," "Faust," and "Martha." The principals were Zélie de Lussan, Pauline L'Allemand, Attalie Claire, Georgina Januschowsky, Luigi Parrotti, Frank Baxter, Clement Bainbridge, William Mertens, J. C. Miron, and W. H. Clark. Ad. Neuendorf was the conductor. On the evening of Wednesday, January 9, Italo Campanini was especially engaged to sing Don José to the Carmen of Zélie de Lussan. This proved to be the last engagement of the Boston Ideal Opera Company in this city, as the organization was disbanded at the end of the season.



Fanny Davenport

Dockstader's Minstrels and Jules Levy were heard in concert on Sundays, January 6, 13, and 20, and Alice Shaw whistled again on the 27th.

Booth and Barrett began a four weeks' run on January 21. "Othello" was played all of their first week, "The Merchant of Venice" all of the second, while the remaining fortnight was taken up with "Julius Cæsar," "Othello," "The Fool's

THE BOSTON THEATRE

Revenge," "David Garrick," "Yorick's Love," "Hamlet," "The King's Pleasure," and "Macbeth." Mr. Barrett never appeared in the Boston Theatre again, his final rôle there being Macduff, on February 16, 1889.



Georgina von Januschowsky

Johnson and Slavin's Minstrels were heard in concert on Sunday, February 3.

William Ludwig and his concert company sang on Sunday evenings, December 9 and 30 and February 10, 17, and 24.

"Harbor Lights" was played for the week of February 18 by a company under the management of Frank Curtis, which had been encountering bad business for several weeks and was nigh to disbanding. The receipts for this week were \$10,343.50, a sum which put the company squarely on its feet again, while the Boston Theatre success was heralded through New England, in whose cities the company made sufficient profit to encourage it to try another season.

"The Stowaway," with a realistic yacht and two "reformed burglars," drew good houses the week of February 25.

Gustav Hinrichs' American Opera Company, an organization playing at the regular prices of the theatre, was seen for the week of March 4. Louise Natali, Lizzie Macnichol, Charlotte Walker, Alida Varena, Clara Poole, William Castle, Charles Bassett, Alonzo



Ad. Neuendorf

THE SEASON OF 1888-89

Stoddard, Franz Vetta, E. N. Knight, and Frank Pieri were heard in "Lucia di Lammermoor," "Faust," "The Daughter of the Regiment," "Maritana," "Il Trovatore," "The Bohemian Girl," and "The Masked Ball."

The Howard Athenæum Company returned for the week of March 11.

At the Elks' Benefit on March 14, among other attractions, J. B. Mason and Viola Allen played the balcony scene from "Romeo and Juliet."

The Bostonians began a fortnight on March 18, during which time they rendered "Pygmalion and Galatea," "Dorothy," "Mignon," "Fatinitza," and "The Bohemian Girl."

Madame Fursch-Madi, Signor Del Puente, Maud Powell the violinist, and others appeared in concert on Sunday, March 24.

William McAdoo lectured on "The Irish Question" on Sunday, March 31.

E. C. Stanton's company from the Metropolitan Opera House, New York, began a fortnight's season in German opera on April 1, his principals being Lilli Lehman-Kalisch, Louise Meisslinger, Sophie Traubmann, Max Alvary,



Anton Seidl

THE BOSTON THEATRE

Paul Kalisch, Emil Fischer, and William Sedlmayer. The *Nibelungen Ring* was sung in its entirety for the first time in this city and "*Die Meistersinger*" was also given its first hearing. The entire repertoire was "*Das Rheingold*," "*Die Walküre*," "*Siegfried*," "*Götterdämmerung*," "*Tannhäuser*," and "*Die Meistersinger*." Anton Seidl conducted the orchestra.



John Boyle O'Reilly

On Fast Day, April 3, Margaret Mather played "*Leah*" at the matinee and "*Romeo and Juliet*" at night, while on the evening of Saturday, April 13, a wrestling-match drew a crowded house.

Thatcher, Primrose and West's Minstrels filled the week of April 15.

Lewis Morrison was seen as Mephistopheles in "*Faust*" the two weeks beginning April 22.

At a concert given on Sunday, April 28, by the Colored Catholics for the benefit of the Working Boys' Home, John Boyle O'Reilly recited an original poem, Dr. Shuebruk the cornetist, Alfred DeSeve the violinist, and others assisting.

Lydia Thompson's Burlesque Company presented "*Penelope*" the week of May 6, her principal supporters being Louis Kelleher, J. W. Herbert, Charles Horace Kenny, Harry Starr, Marie Williams, Rose Newham, Lillie Alliston, Lillian Walters, Christine Blessing, and others.

A company especially brought together for this occasion



John Boyle O'Reilly.

64

THE SEASON OF 1888-89

sang "Pinafore" the week of May 13, 1889, the singers being Georgine von Januschowsky, Laura Joyce Bell, Annie Belle Hinckley, Digby Bell, D. M. Babcock, W. H. Fessenden, J. C. Miron, and Lon F. Brine.

The Boston Oratorio Society presented Rossini's "Stabat Mater" on Sunday evening, May 19, with Januschowsky, Ita Welsh, George W. Want, and Ivan Morawski, assisted in the opening concert by Belle Dubois.

Frank Mayo played "Davy Crockett" the week of May 20. A member of his company was Lincoln Wagenhals, now of the successful managerial firm of Wagenhals and Kemper.

"The World" was revived for the week of May 27.

Dockstader's Minstrels began their third separate week of the season on June 3.

Gustav Hinrichs' American Opera Company attempted a summer run at popular prices beginning on June 10, but the public did not respond, though the performances were worthy, and the theatre closed on Tuesday, June 25, after a run of two weeks and one day to small houses.

William Ludwig gave another concert of Irish music on Sunday, June 16.

The usual City of Boston celebration of the Fourth of July closed the season.



May Irwin

CHAPTER XXXVIII

THE SEASON OF 1889-90

THE season of 1889-90 began on Saturday evening, August 31, with Atkinson and Dexter's Company of Juveniles in "H. M. S. Pinafore," which ran through the following week.

"Harbor Lights" was the attraction for the week of September 9.

Dockstader's Minstrels appeared for the week of September 16, that being their fourth engagement in this theatre within twelve months.

George Francis Train lectured on "Red Hot Current Events" on Sunday evening, September 22.

"The Exiles" was produced on September 23, by a company engaged by Mr. Tompkins for touring the piece through the country, and ran three weeks to excellent business.

William Ludwig was heard in concert on Sunday, September 29.

A "National Pageant" of tableaux was seen on the afternoon of October 11.

Wilson Barrett, supported by a talented company of English actors, played a three weeks' engagement beginning October 14, the first week given up to "Ben My Chree," a dramatization of Hall Caine's "The Deemster." His company included Miss Eastlake, George Barrett, Cooper Cliffe, Austin Melford, Murray Carson, James Welch, W. A. Elliott, Lillie Belmore, and others. He also presented "Claudian," "Hamlet," "Clito," "Lord Harry," "The Silver King," and

THE SEASON OF 1889-90

his triple bill, "Chatterton," "The Colour Sergeant," and "A Clerical Error." A testimonial was tendered to Wilson Barrett on the last night of his engagement, Saturday, November 2, 1889, when he played "Ben My Chree" to \$2571.75, the largest receipts he had ever drawn in one performance in his entire career.

The Howard Athenæum Star Specialty Company appeared during the week of November 4, the artists being Florene, Conroy and Fox, the Irwin Sisters, George Thatcher, Wilton and Mora, Lottie Collins, Wood and Sheppard, Ida Heath, Abachi and Mazuz, Dutch Daly, and Marvelle's Birds and Dogs.



Wilson Barrett



Bill Nye

On Sunday evening, November 10, Bill Nye and James Whitcomb Riley appeared in readings from their own works. It was on this occasion that a man in the balcony called, "Louder," while Nye was reading. "Why don't you pay more and come down where you can hear?" asked the humorist. "Because it isn't worth it," replied the man, to the applause of the sympathizing audience.

THE BOSTON THEATRE

The Bostonians played a two weeks' season, beginning November 11, their first week being divided between "Pygmalion and Galatea," "Suzette," "Mignon," "The Poachers," "Fatinitza," and "The Bohemian Girl," while for the whole of the second week they sang "Don Quixote" by Harry B. Smith and Reginald de Koven, Barnabee being seen as Don Quixote and Frothingham as Sancho Panza.

The Balmoral Choir from Glasgow sang on Sunday, November 17.

Primrose and West's Minstrels followed for the week of November 25.

A great fire broke out on the morning of Thanksgiving Day and burned several buildings in the region of Kingston and Essex Streets, which necessitated the shutting-off of the gas-mains in the vicinity of the theatre. Fortunately the building was being fitted for electric lighting and the wiring was so far advanced that the footlights could be used. With the help of calcium lights and locomotive headlights the stage was made sufficiently brilliant and the performances went on without interruption, although at the matinee the streets in the vicinity were so roped-in that intending playgoers had to make a long detour and enter the building by the Mason Street door.

The Emma Juch Opera Company played the fortnight beginning December 2 to light business, the company including Emma Juch, Laura Bellini, Susie Leonhardt, Lizzie Macnichol, Charles Hedmond, Alonzo Stoddard, Franz Vetta, Elvin Singer, Charles Turner, Frank Pieri, T. S. Guise, E. N. Knight, and Fanny Gonzales. Giuseppe Campanari made his first appearance on the operatic stage with this company on December 11, 1889, as Valentine in "Faust." Previous to this

16 Pransha Ave
Jamaica Plain Mass.
Oct 13th '13

Dear Mr Killey

your letter came slowly
and later the mail. I do not
know in making me the cost to me
of making a valuable service. I never
saw Mr. Kelly but my Father unshipped
him as Daniel Webster. I remember
well Mr. Kelly but never saw him
the Sunday, and a song that was
made in your

Glenn & you very early
Glenn & you in noble soul.
Glad, as I had my book, "Main Line
in the West," he was selling now
by the circular method, and the sales
come in rapidly. I am glad

it is finished and that I have
been to accomplish it "My
Ced" with many thanks for
the model and your good wishes

I am

Yours sincerely

Henry Clay Barnard



Miss F. W. 10-11-11

THE SEASON OF 1889-90

he had been for some years an instrumentalist in the Boston Symphony Orchestra. "The Postilion of Lonjumeau" was the only novelty presented. Alonzo Stoddard was taken ill during this engagement and died in the hospital a few days later.

The Boston Press Club Benefit on December 5 enlisted the services of Annie Pixley and company, William H. Crane and company, Francis Wilson and Marie Jansen, Emma Juch, Evans and Hoey and company, Giuseppe Campanari, and Oliver Doud Byron and company.

A concert was given on Sunday, December 8, for the sufferers by the Thanksgiving fire.

Hoyt's "A Midnight Bell" followed on December 16 for three weeks, Maude Adams making her first Boston appearance as Dot Bradbury. During this engagement the first epidemic of *la grippe* held Boston in its clutches, so many people being ill with it in the city that business was seriously affected in the stores and



Maude Adams



Giuseppe Campanari

THE BOSTON THEATRE

theatres. Some of the members of the "Midnight Bell" company were victims of the disease, but no performances were omitted. George Richards and Eugene Canfield were first seen here together in the "Midnight Bell."



Eugene Canfield

Daniel Dougherty lectured on Sunday evening, December 29.

The English melodrama, "My Jack," was presented for two weeks beginning January 6, 1890. This time had been held for Lawrence Barrett, but illness had compelled him to discontinue his tour.

Edwin Booth and Helena Modjeska appeared as joint stars for the fortnight

commencing January 20, their leading man being Otis Skinner. Their plays were "The Merchant of Venice," "Much Ado About Nothing," "Richelieu," "The Fool's Revenge," "Donna Diana," "Macbeth," and "Hamlet." This proved to be Mr. Booth's last engagement in the Boston Theatre, Richelieu being his last part, on Saturday evening, February 1, 1890.

A Norsk Festdag, or Norwegian Holiday, an entertainment of stereopticon views, tableaux, and songs,



George Richards



THE SEASON OF 1889-90

was given on the afternoon of January 30. Max O'Rell (Paul Blouet), the witty Frenchman, lectured on Sunday evening, January 26, and again on Sunday, April 6.

Herrmann's Trans-Atlantique Vaudeville Combination appeared for the week of February 3, and again for the week of the 17th, "The Stowaway" filling the intervening time. Herrmann's artists were Harry Pepper and Carrie Tutein, the Four Gaiety Danseuses, Herr Tholen and his Singing Poodle, Charles F. Ross and Mabel Fenton, Le Petit Freddy, Trewey, Eunice Vance, the Pinauds, Gus Williams, Katie Seymour, the Tacchi Brothers, and the Athols. John Boyle O'Reilly lectured on Sunday, February 16.

"Kajanka," a much-heralded spectacle of slight merit, had large receipts the week of February 24 and small pickings the following week.

Charles H. Hoyt's farce comedy, "The Brass Monkey," followed for the weeks of March 10 and 17, with the author's wife, Flora Walsh, as Baggage, and Tim Murphy, Otis Harlan, and J. C. Miron as the Razzle Dazzle Trio.

Wilson Barrett followed for the week of March 24, present-



Max O'Rell (Paul Blouet)

THE BOSTON THEATRE



The Razzle Dazzle Trio
Otis Harlan, Tim Murphy, and J. C. Miron

ing "Ben My Chree," "The Silver King," and the triple bill.

The Elks' Benefit on March 27 was a notable affair. George Thatcher appeared, accomplishing the unprecedented feat of playing in Philadelphia on Wednesday and Thursday evenings, traveling to Boston and appearing on the stage here and returning to Philadelphia in the meantime. The other volunteers were Reeves's Band, Maurice Barrymore, Ad Ryman,

THE SEASON OF 1889-90

Amelia Glover, Charlie Reed, Maude Banks, Edwin French, Robert Hilliard and company, Clara Daymer, Marie Barratta Morgan, Jacob Benzing, the Boston Museum Company, Olive Homans, Edmund T. Phelan, Julia Marlowe and company, the Razzle Dazzle Trio, Alexander Salvini and company, Florence St. John, E. J. Lonnen, Charles Danby, Wilson Barrett and company, Luke Schoolcraft and Barry Maxwell, Raffin, Gus Reynolds and company, Frank Clayton and



Gus Williams

a Grand Military Prize Drill. "The Exiles" followed on March 31 for Fast Day week.

The Metropolitan Opera House Company sang in German operas the fortnight beginning April 7, Walter Damrosch being the conductor. Lilli Lehmann-Kalisch, Sophie Traubmann, Charlotte Huhn, Felicia Kaschoska, Sophie Wiesner, Conrad Behrens, Paul Kalisch, Emil Fischer, Theodor Reichmann, Jules Perotti, Nicolai Gorski, and Joseph Beek sang in "Tannhäuser," "William Tell," "Norma," "Lohengrin," "Die Meistersinger," "The Huguenots," "The Flying Dutchman," "Fidelio," and "Don Giovanni."



George Francis Train

THE BOSTON THEATRE

On the afternoon of March 11 and the evening of March 12, 1890, the First Corps of Cadets were seen in their burlesque, "Injured Innocents," the chief actors being R. D. Sears, H. K. Swinscoe, S. H. Hooper, James G. White, Walter Jackson, H. A. Edgerly, L. C. Benton, G. W. Langdon, R. A. Barnet, T. E. Stutson, W. E. Spaulding, and P. S. Sears.

Father Theobald Mathew lectured on Sunday, April 20.

Richard Mansfield opened on April 21 in "Richard III" and remained two weeks, presenting also "A Parisian Romance," "The Frenchman," and "Dr. Jekyll and Mr. Hyde." Much to the star's disgust, "Richard III" drew only \$369 on its opening, while the first night of "Dr. Jekyll and Mr. Hyde" brought in \$1684.



Richard Mansfield

The Colored Catholics gave a concert on Sunday, April 27.

"The Silver Falls," a melodrama by George R. Sims and Henry Pettitt, was produced by Mr. Tompkins on May 5 and ran three weeks, with a company which included William Redmund, Frank Losee, Charles Coote, Daniel Gilfeather, J. R. Furlong, Charles Leonard Fletcher, Raymond Finley, Daniel Jarrett, Sidney Armstrong, Alice Fischer, Marion Elmore, and others.

"Mankind" was offered for the week of May 26, with E. D. Lyons in the part formerly played by D. J. Maguinnis.

Kate Claxton presented "The Green Bushes" the week of June 2.

The Oriental Opera Company of New York gave performances in Yiddish on Tuesday, June 17, and Friday, June 20,





Waldon Smith

145 TREMONT ST.
BOSTON.

THE SEASON OF 1889-90

“King Saul,” a historical opera, being performed on Tuesday, and “Esther von Eingede,” a five-act tragedy, with Jacob Adler in the leading part, on Friday.

Pantomimic tableaux of scenes from the “Saga-Nat,” mythological, poetical, and historical, were performed on Thursday evening, June 26, and the season closed with the customary City of Boston celebration on the Fourth of July.

CHAPTER XXXIX

THE SEASON OF 1890-91

THE season was opened by Harry Kernell and Sheffer and Blakely's New York Specialty Company for the week of August 11, that being the occasion of the annual convention of the Grand Army of the Republic. The company consisted of Major Burk, the Chester Sisters, the Garnella Brothers, Sheffer and Blakely, George Murphy, Lizzie Derious Daly, the Dares, Bernard Dyllyn, the Acme Four, Harry Kernell, and Augusta Sohlke's Hungarian Ballet Troupe.

George Thatcher's Minstrels occupied the week of August 18, the principals being George Thatcher, John Wild, Tom Lewis, Tom LeMack, R. J. José, Raymon Moore, H. W. Frillman, George Lewis, Frank La Mondue, Rodo Leo Rapoli, Wood and Sheppard, and the Mazuz-Abacco Arabs.

"Good Old Times," an English melodrama, under the management of Colonel W. E. Sinn, was seen for three weeks beginning August 25.

The event of the season was the production of "The Soudan," a drama by Henry Pettitt and Augustus Harris, which had been played at the Drury Lane Theatre under the name of "Human Nature." The cast was:

Captain Temple
Matthew Hawker
Paul De Vigne
Stephen Mardyke

Henry Neville.
S. E. Springer.
Frank Losce.
Nestor Lennon.



Truly Yours
Elizabeth
Feb 1908

WRITE AUTOGRAPH HERE



CRESCENT HOUSE,
QUEEN'S CRESCENT,
N.W.

21 July '09,

My dear Mr Kirby
Delighted to see
you at the Garrick
Club, Covent Garden
(not far from you)
at 12.0'c. on
Saturday. Our
pictures are unique,
I ought to
see them. We
will probably go on

to the Green Room
Club, &c, &c.

Looking forward
to seeing you

Sincerely always
Amy Neville





S. E. Springer
 Harry Hawk Mrs. W. G. Jones
 Russell Hunting

Belle Rose
 Dan Collyer
 Kate Osterle

Henry Neville
 Wallie Eddinger
 Louise Balle
 Walter Lewis

Lawrence Eddinger
 Harry Rose
 Frank Losee
 Jeannie Harrold
 Nestor Lennor
 Eleanor Moretti

The Sudan — 1890

THE BOSTON THEATRE

Rev. Arthur Lulworth	Lawrence Eddinger.
Horatio Spofkins	Dan Collyer.
Joe Lambkins	Harry Hawk.
John Stone	Harry Rose.
Col. Brandon	Ed Lawrence.
Pat O'Connor	A. W. Rumble.
Henry Ormonde	John J. Geary.
Father Bonini	Russell Hunting.
Jem Buxton	H. A. Wallace.
Arab Sheik	Robert Mackay.
First European	J. E. Gilbert.
Second European	Francis George.
Third European	Sylvie Warren.
Fourth European	John Lyons.
Nellie Temple	Louise Balfe.
Cora Grey	Eleanor Moretti.
Maggie Wilkins	Kate Oesterle.
Mrs. Lambkins	Mrs. W. G. Jones.
Mrs. Lulworth	Jeannie Harrold.
Mrs. Buxton	Kate Murray.
Lucy	Belle Rose.
Frank	Master Walter Lewis.
Dick	Master Wallie Eddinger.

This proved to be the most successful play of this kind ever seen in Boston. It was originally intended to run ten weeks, but its drawing powers proved so strong that other attractions were moved aside to permit a continuance of its run. The Howard Athenæum Company was to have played here at Thanksgiving time, but they were persuaded to go to Providence for that week, Mr. Tompkins guaranteeing that the receipts there should reach \$5000 gross. As they took in only a little over \$1900 for the entire week, the cost to him was





A black and white portrait of a woman in a dark, high-collared, long-sleeved dress with intricate lace or embroidery on the bodice and sleeves. She is wearing a dark hat with a large feather. The image is slightly tilted and has a vintage feel.



Think of me, as I am,
Not as I ~~was~~ ^{am} Louis Hale

THE SEASON OF 1890-91

considerable, but "The Soudan" more than made up for the difference. Booth and Barrett were booked at the Boston Theatre for the weeks of December 1 and 8, but a check for \$1500 persuaded them to go to the Park Theatre instead, and "The Soudan" ran merrily on. "The Soudan" was first presented on Tuesday, September 16, 1890, and it ran until January 10, 1891, seventeen weeks in all. It was revived that same season on April 20 and ran four weeks more, thus making twenty-one weeks in a single season, a record never equaled in this theatre. Henry Neville returned to England at the end of that season and is still prominently before the public over there.



Henry Neville



Harry Hawk

Harry Hawk was alone upon the stage in Ford's Theatre in Washington when President Lincoln was assassinated, and recognized Wilkes Booth as he jumped from the private box and ran past him to the wings.

Louise Balfe afterward became the wife of Abraham Erlanger, a prominent member of the theatrical syndicate which has so long controlled dramatic affairs in this country.

THE BOSTON THEATRE

Harry Rose and Belle Rose were man and wife. Some years since he murdered her in a fit of jealous rage and is now serving a life sentence in a New York prison.



Louise Balfe in "The Soudan"

Walter Lewis and Wallace Eddinger have proved true the promise of their youth and are both actors of recognized standing.

Mrs. W. G. Jones, Kate Oesterle, and S. E. Springer have since passed away, but most of the others are still on the stage.

The scenic possibilities of the play were great and were taken advantage of to the fullest extent. The varying stage-pictures included views in rural England, in the heart of London, and in the

depths of Africa. The parade of the returning troops in Trafalgar Square employed a greater number of auxiliaries than has ever been shown at any other time on any stage in Boston. Many horses were ridden by the officers in the military pageant. The uniforms worn by the English soldiers in the African scenes were pur-



Frank Losee



To Mr & Mrs Carthy.
with Best wishes.
from
Mallie.

Edwinger
son



Emerson, Mrs. Mary Rose





Yours very sincerely
Kate Cesterline.
Boston 12/27-90

35/



THE SEASON OF 1890-91

chased from the British Government and were those which had actually been worn by Her Majesty's troops in the Soudan campaign. They included the first khaki clothing ever seen in this country. The uniforms of the London policemen, the bootblacks, the military bands and drum corps, as well as the dresses worn by the Soudanese women and the Arab warriors, were absolutely correct in material and design. Crowded houses prevailed and at the end of its first run the production was taken to Philadel-

phia and Chicago. The following summer it had another run in Chicago,

and in September it was presented at the Academy of Music, New York, with Louis James in the leading rôle. The firm of Jefferson, Klaw and Erlanger leased "The Soudan" from Mr. Tompkins and presented it all over the country for two seasons longer.

The Boston Philharmonic Orchestra, an organization of talented musicians



Wallie Eddinger in
"The Soudan"



Mrs. W. G. Jones in "The Soudan"

THE BOSTON THEATRE

under the leadership of Bernhard Listeman, appeared every Sunday evening for eighteen weeks, beginning October 5, but did not meet with the recognition that their playing deserved. At their concert on Sunday, January 26, 1891, George Riddle read "A Midsummer Night's Dream," and Mendelssohn's music was rendered by the orchestra and a ladies' chorus.

The Irish patriots, Dillon and O'Brien, had a reception on the afternoon of Sunday, November 9, 1890, when, at prices ranging from fifty cents to one dollar, the receipts were \$3000,

which is probably a record for any theatre at those prices.

"The Crystal Slipper" was presented for the weeks of January 12 and 19, 1891.

The Hanlon-Volter Martinetti Company filled the weeks of January 26 and February 2, its members consisting of the Hanlon-Volters, trapeze artists, Paul Martinetti and his Pantomime Company, Walter Emerson, the

Montaigne Troupe, the Hulines, Dora Emerson, Rodo Leo Rapoli, Stebb and Trepp, and the Wartenburg Family.

Charles H. Hoyt's "A Trip to Chinatown" followed for two weeks, opening February 9. Although the business of this play was excellent, it was by no means phenomenal, and everybody was surprised when it went into the Madison Square Theatre in New York and made one of the longest and most profitable runs ever known in the metropolis. The first play of Mr. Hoyt's to be produced under his own management was



John Dillon





THE SEASON OF 1890-91



Charles H. Hoyt

“A Rag Baby,” which had its initial representation in the spring of 1884 by the firm of Tompkins, Hoyt and Thomas, the members being Eugene Tompkins, Charles H. Hoyt, and Charles H. Thomas. Mr. Tompkins sold his interest in the firm at the end of the season of 1885-86 and the name was changed to Hoyt and Thomas. Mr. Thomas died in 1894 and Frank McKee took his place, the firm name changing to Hoyt and McKee. Mr. Hoyt died in 1901.

The Howard Athenæum Company occupied the week of February 23, the performers being Fitz and Webster, Brothers Poluski, Marian Hayman, Conroy and Fox, the Five Boissett

THE BOSTON THEATRE

Brothers, Kate Davis, the Braatz Brothers, Minnie Cunningham, Cinquevalli, Dutch Daly, and the Salambos.

"The Hustler," with John Kernell and Mollie Thompson featured, filled the week of March 2. Mollie Thompson was the daughter of Johnny Thompson, who had played "On Hand" here years before.



Augustus Thomas

"Yon Yonson," with Gus Heege in an artistic portrayal of the Swedish hero, played the week of March 9.

Primrose and West's Minstrels, with Lew Dockstader as an added attraction, were seen the week of March 16.

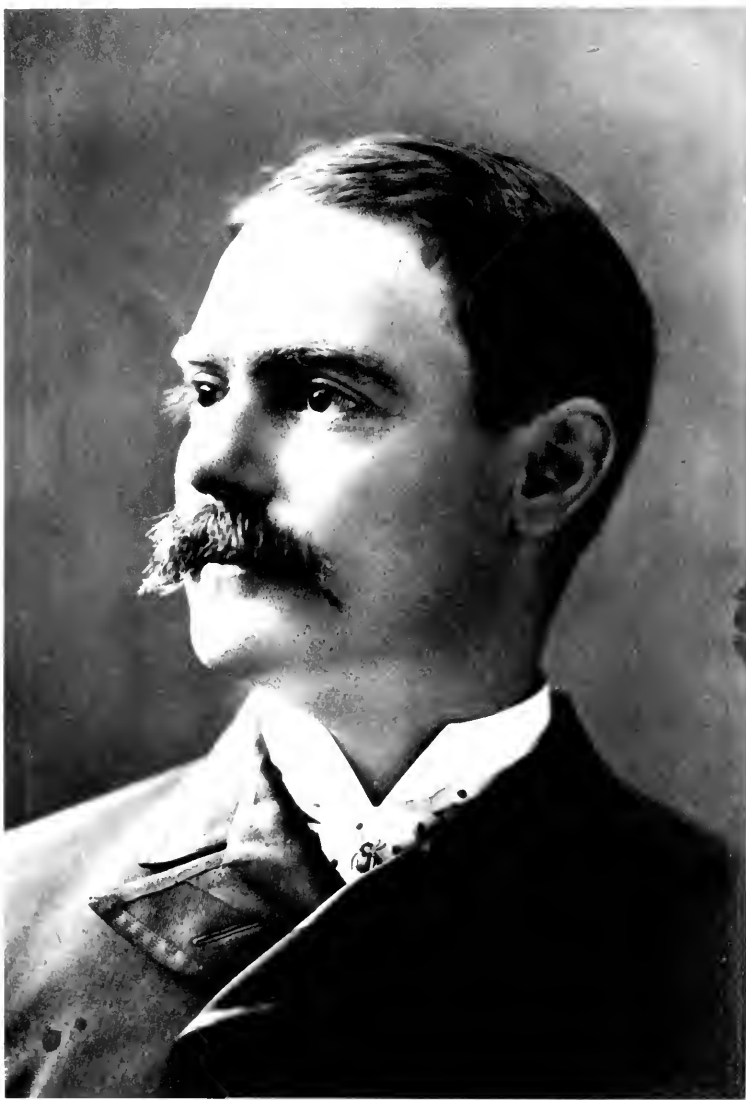
At the Actors' Fund Benefit on March 19, 1891, a boy and a man appeared who have both won fame and money as dramatic authors. The boy was Georgie Cohan, who played with his parents and sister in "A Good Thing, or Four of a Kind." The man was Augustus Thomas, who played with Agnes Booth and May Buckley in his own one-act play, "Afterthoughts."

Charles H. Hoyt's "A Brass Monkey," with Alice Evans (now Mrs. Wilton Lackaye) as Baggage, filled the week of March 23.

George Bidwell, the Reformed Forger, lectured on "Forging His Own Chains" to a light house on Sunday, March 29.

George Thatcher's Minstrels came for Fast Day week, opening on March 30.

William Ludwig and his concert company, with R. J. José



Lew Dohstader



THE SEASON OF 1890-91

and Raymon Moore as added attractions, were heard on Sunday, April 5. A remarkable incident occurred at the close of the performance. Mr. José had answered encore after encore until he was tired out and could sing no more. When he finally left the stage, the audience rose en masse and left the theatre, regardless of the fact that there was still another number on the programme, a quartette from "Rigoletto," to be sung by Mr. Ludwig's concert quartette. The audience wanted José and when José had finished they were going home, and they went. Hoyt's "A Midnight Bell" followed for a fortnight, beginning April 6, with Percy Haswell in the part formerly played by Maude Adams.

At the Elks' Benefit on April 9 among other attractions the Elks' Minstrels appeared, the interlocutors being J. P. Johnson, George H. Coes, and Andy Leavitt. Frank Hanson, Bob Allen, J. G. B. McElroy, H. E. Hayward, and W. R. Irving handled the bones, and Charles Reed, Oscar Shaffer, Dudley H. Prescott, George W. Fuller, and Bennett Benari the tambourines.

Jules Levy's American Band played on Sundays, April 12 and 19.

"The Soudan" returned on April 20 for a four weeks' run.

Rev. James A. Donovan, S. J., lectured on Sunday, April 26, on "Garcia Moreno, the Martyred President of Ecuador."



Jules Levy

THE BOSTON THEATRE

On Saturday evening, May 16, at the last performance of "The Soudan" and its 169th in Boston that season, a silver loving-cup was presented to Henry Neville, leading man of the company, together with an address and an autograph album signed by the Governor, the Mayor, and many prominent citizens.

Leonard Grover's play, "The Wolves of New York," was presented on May 18 and ran two weeks.

The United Hebrew Opera Company of New York, managed by Mogulesko and Karp, offered "Judith and Holofernes," on June 17, and "Somnambulist" on June 19.

The City of Boston exercises on July 4 closed the season, the oration being delivered by Josiah Quincy.



Charlie Reed and Willie Collier



May 1891

1891

PLATE BOOKS

— 1901

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